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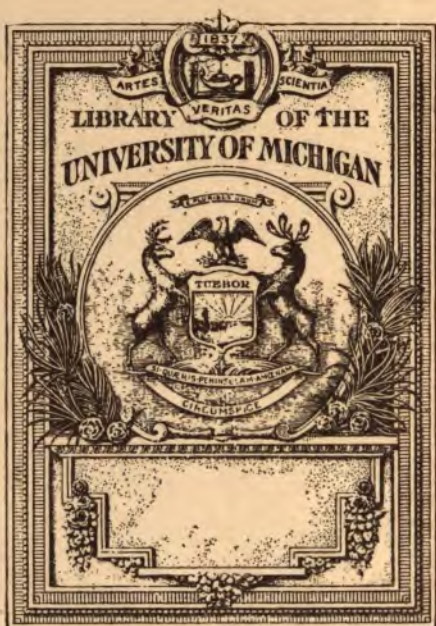
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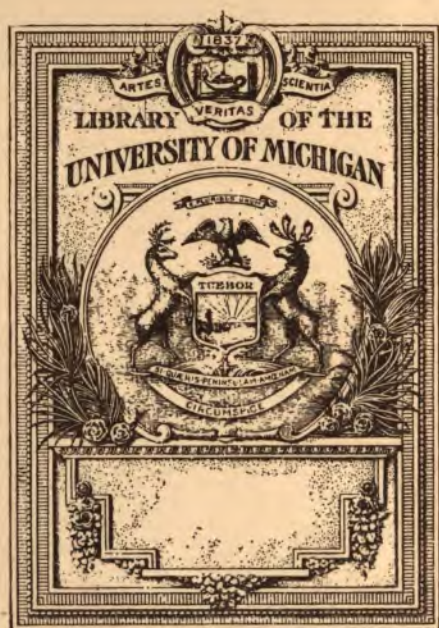
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HISTORICAL AND DESCRIPTIVE
CATALOGUE

OF THE

Pictures, Busts, &c.

IN THE

NATIONAL PORTRAIT GALLERY,

ST. MARTIN'S PLACE, W.C.

INCLUDING EVERY PORTRAIT UP TO THE PRESENT DATE.



By Authority.

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THIRTEENTH EDITION.  
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LONDON:
PRINTED FOR HIS MAJESTY'S STATIONERY OFFICE,
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1907.

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HE BUILDING.

OR PLAN.



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NATIONAL PORTRAIT GALLERY.

THE National Portrait Gallery was founded in 1856, in pursuance of a motion made by Earl Stanhope, P.S.A., in the House of Lords on the 4th of March, 1856.

His Lordship had previously addressed a letter to H.R.H. the Prince Consort, announcing his intention to invite public attention to the importance of forming a British Historical Portrait Gallery, to which His Royal Highness was pleased to return an immediate answer, stating that the scheme had His Royal Highness's entire concurrence.

The motion brought forward in the House of Lords received the cordial support of the Marquess of Lansdowne, the Earl of Ellenborough, the Earl of Carnarvon, and many other peers, and a resolution was passed in the following terms:—

That an humble Address be presented to Her Majesty, praying that Her Majesty will be graciously pleased to take into Her Royal Consideration the expediency of forming a Gallery of the Portraits of the most eminent Persons in British history.

The Address having been duly presented, the proposal received the full sanction of the Crown, and was carried into effect by the House of Commons, when the Government proposed a grant of 2,000*l.* for the ensuing year, which was voted by Parliament 6th June 1856. On 2nd December of the same year a Board of Trustees was appointed by Treasury Minute, and constituted as follows:—

TRUSTEES.

The Lord President of the Council for the time being.

The Marquess of Lansdowne.

The Earl Stanhope.

The Earl of Ellesmere.

The Lord Elcho.

The Right Honourable Sidney Herbert.

The Right Honourable Benjamin Disraeli.

The Lord Robert Cecil.

The Right Honourable Thomas Babington Macaulay.

Sir Francis Palgrave.

Sir Charles Eastlake, President of the Royal Academy.

William Smith, Esq.

William Hookham Carpenter, Esq.

The following passages from the Parliamentary Debate upon the formation of a Gallery of British Historical Portraits, which took place in the House of Lords, Tuesday, March 4th, 1856, have been selected for permanent record:—

"**EARL STANHOPE** attached the greatest importance to the authoritative power of refusal, and believed the whole success of the undertaking would depend upon the proper exercise of that power: for if they admitted into a national collection portraits of those who possessed no adequate claim to such honour, the inevitable consequence would be that the Gallery would be deprived of all the distinction which he wished to see attached to it.

* * * * *

"There ought not to be in this collection a single portrait as to which a man of good education passing round and seeing the name in the catalogue, would be under the necessity of asking, 'Who is he?' Such a question ought to be decisive against the admission of the portrait.

"The success of the whole scheme depended on confining the Gallery to men of real distinction, of real fame.

"**THE EARL OF ELLENBOROUGH** observed that if the management studiously and carefully endeavour to secure the exclusion of all unworthy persons, and of all who from accident or the exaggerated opinion of contemporaries may have gained admission to it, it will be an object of emulation to all, and will be, in fact, a gallery of the portraits of those who in all ages have deserved best of their country."

Temporary apartments for the reception of the pictures and transaction of business were provided at 29, Great George Street, Westminster. The first day of opening was the 15th January 1859. From June 1865 the public entered without limitation during three days in the week.

At the close of the year 1869, when the number of portraits amounted to 288, the Collection, pending the construction of a building expressly adapted for the purpose, was removed by the First Commissioner of H.M. Works, under authority of the Treasury, to the eastern portion of the Long Building at South Kensington, which, during the great exhibition of 1862, had formed the southern boundary of the Horticultural Gardens. In this provisional building the Gallery remained till the Autumn of 1885.

After an outbreak of fire at the South Kensington International Exhibition, in close proximity to the galleries occupied by the National Portraits, June 12th, 1885, the Government determined upon the removal of the collection to a place of greater security, and the First Commissioner of H.M. Office of Works stated in the House of Commons, July 20th, that arrangements were

being made for the transfer of the collection on loan to the Bethnal Green Museum for a limited period.

The Gallery at South Kensington was closed to the public on the 1st of September, and the Collection was shown to the public newly arranged in the Bethnal Green Museum on the 22nd of October 1885.

Temporary apartments for the transaction of business and the reception of new acquisitions were provided at 20, Great George Street, Westminster, but no further arrangements were made to transfer the Collection from the Bethnal Green Museum to any permanent home in the West End of London until May, 1889, when William Henry Alexander, Esq., of Shipton, Andover, Hants, made an offer to H.M. Government to build a National Portrait Gallery at his own expense, provided that H.M. Government would afford a site for it within a distance of $1\frac{1}{2}$ miles from St. James' Street.

In response to this munificent offer, H.M. Government offered to Mr. Alexander a site immediately at the back of and contiguous to the National Gallery. This site was accepted by Mr. Alexander, who appointed Mr. Ewan Christian to be the architect of the new building.

The new building was commenced in October, 1890, but was not ready for occupation until the spring of 1895. It was completed at a cost of 96,000*l.*, of which sum Mr. Alexander provided 80,000*l.* and H.M. Government 16,000*l.*, to complete the east wing. The offices, temporarily located at 20, Great George Street, Westminster, were transferred to the new building in June, 1895, and the whole Collection of National Portraits was received into the new building during the same month from the Bethnal Green Museum, the temporary premises at 20, Great George Street, Westminster, and the National Gallery.

The new National Portrait Gallery was opened to the public on Saturday, April 4th, 1896.

In March, 1895, Sir George Scharf, K.C.B., who had held the post first of Keeper and Secretary, and latterly of Director, Keeper, and Secretary, from the foundation of the Gallery, resigned his post through age and failing health, and was succeeded by Mr. Lionel Cust, M.A., F.S.A., formerly Assistant in the Department of Prints and Drawings at the British Museum. 982 Portraits (exclusive of engravings and autographs) were acquired during Sir George Scharf's tenure of office.

The total number of Portraits (including photographs and engravings) on exhibition in July, 1907, was 1,646.

LIONEL CUST,

October, 1907.

CONSECUTIVE LIST OF THE TRUSTEES.

From the Foundation of the Gallery to the Present Time.

Date of Appointment.	Trustee.	In the room of	—	Succeeded by
Dec. 2 1856 ..	<i>The LORD PRESIDENT for the time being.*†</i>	—	—	—
" " ..	MARQUESS OF LANSDOWNE, K.G.	.. ..	Died Jan. 31, 1863	—
" " ..	EARL STANHOPE ..	.. ..	Died Dec. 24, 1875	<i>Evelyn P. Shelley, Esq.</i>
" " ..	EARL OF ELLESMERE ..	.. ..	Died Feb. 18, 1857	<i>T. Carlyle, Esq.</i>
" " ..	LORD ELCHO ..	.. ..	Withdrew	<i>Sir Couits Lindsay.</i>
" " ..	Rt. Hon. SIDNEY HERBERT (afterwards Lord Herbert of Lea).	.. ..	Died Aug. 2, 1861	—
" " ..	Rt. Hon. B. DISRAELI (afterwards Earl of Beaconsfield, K.G.)	.. ..	Died Apl. 19, 1881	<i>Lord Edmo Fitzmaurice</i>
" " ..	LORD ROBERT CECIL (afterwards Viscount Cranborne and Marquess of Salisbury, K.G.)	.. ..	Withdrew	<i>M.P. Earl Cowper K.G.</i>
" " ..	Rt. Hon. THOMAS BABINGTON (afterwards Lord MACAULAY).	.. ..	Died Dec. 28, 1859	<i>Rt. Hon. W. Gladstone.</i>
" " ..	Sir FRANCIS PALGRAVE	.. ..	Died July 6, 1861	<i>Lord Stanley.</i>
" " ..	Sir CHARLES EASTLAKE, P.R.A.	.. ..	Died Dec. 24, 1865	<i>Sir F. Grant.</i>
" " ..	WILLIAM SMITH, Esq.	.. ..	Died Sept. 6, 1876	<i>A. B. Cochrane Esq.</i>
" " ..	WILLIAM HOOKHAM CARPENTER, Esq.	.. ..	Died July 12, 1866	—
Feb. 28, 1857 ..	THOMAS CARLYLE, Esq.	<i>Earl of Ellesmere</i>	Withdrew, July, 1868	<i>Viscount Haizinge.</i>
May 24, 1859 ..	BISHOP OF OXFORD (afterwards Bishop of Winchester).	.. ..	Died July 19 1873	—
" " ..	Rt. Hon. Sir GEORGE CORNEWALL LEWIS, BART.	.. ..	Died Apl. 13, 1863	<i>Earl of Dudley</i>

* At that time the Earl Granville, K.G. The office of Lord President of the Council has since been held by the following :—1858, Marquess of Salisbury ; 1859, Earl Granville ; 1866, Duke Buckingham and Chandos ; 1867, Duke of Marlborough ; 1868, Marquess of Ripon ; 1873, Lord Aberdeen ; 1874, Duke of Richmond and Gordon ; 1880, Earl Spencer ; 1883, Lord Carlisle K.P. ; 1885, Viscount Cranbrook ; 1886, Earl Spencer ; 1886, Viscount Cranbrook, G.C.S.J. ; 1891, Earl of Kimberley ; 1894, Earl of Rosebery ; 1895, Duke of Devonshire ; 1903, Marquess Londonderry ; 1906, Earl of Crewe.

† Member of the existing Board of Trustees, 1903.

Date of Appointment.	Trustees.	In the room of	—	Succeeded
May 24, 1859 ..	WM. STIRLING, of Keir (afterwards Sir Wm. Stirling-Maxwell, Bart.)	.. .. .	Died Jan. 15, 1878	Lord De L
April 2, 1860 ..	Rt. Hon. WILLIAM EWART GLADSTONE.	Lord Macaulay.	Withdrew, Dec. 1895.	Leslie St Esq.
July 3 " ..	EARL SOMERS ..	.. .. .	Died Sept. 1883.	Bishop of C
Aug. 14, 1861 ..	LORD STANLEY (afterwards Earl of Derby).	Sir F. Fulgrave.	Died April 1893,	Viscount ham.
May 13, 1863 ..	EARL OF DUDLEY	Sir G. C. Lewis.	Withdrew ..	Rt. Hon. Beresford
Feb. 16, 1866 ..	Sir FRANCIS GRANT, P.R.A.	Sir C. Eastlake.	Died Oct. 5, 1878	Sir R. Wa
" " ..	THE DEAN OF WESTMINSTER.	.. .. .	Died July 18, 1881	Sir J. E. 1
Sept. 4 " ..	Rt. Hon. A. J. BERESFORD HOPE, M.P.	Earl of Dudley.	Died Oct. 20, 1887	Bart., R Earl of Pen
" " ..	Sir COUTTS LINDSAY, Bart.*	Lord Elcho.	—	—
July 25, 1868 ..	VISCOUNT HARDINGE ..	T. Carlyle, Esq.	Died July 1894	Sir G. K.C.B.
Mar. 27, 1869 ..	EARL COWPER, K.G. ..	Marquess of Salisbury.	Withdrew ..	Lord R.S.
May 4, 1874 ..	THE MARQUESS OF BATH	Bishop of Winchester.	Withdrew ..	Sir Charles nant, Ba
" " ..	LORD RONALD SUTHERLAND GOWER.*	Earl Cowper, K.G.	—	—
May 10, 1876 ..	EVELYN PHILIP SHIRLEY, Esq.	Earl Stanhope.	Died Sep. 19, 1882	Rt. Hon. E Stanhop
Oct. " ..	A. BAILLIE COCHRANE, Esq., M.P. (afterwards Lord Lamington).	Wm. Smith, Esq.	Died Feb. 1890	W. H. Alex Esq.
Mar. 1, 1878 ..	LORD DE L'ISLE AND DUDLEY.	Sir W. S. Maxwell.	Died Feb. 1898	Bishop of I
Feb. 5, 1879 ..	Sir RICHARD WALLACE, Bart., M.P.	Sir F. Grant.	Died July 1890	H. H. Gibb
July 1, 1880 ..	PRESIDENT OF THE ROYAL ACADEMY (for the time being).†	—	—	—
May 24, 1881 ..	LORD EDMOND FITZMAURICE, M.P. *now LORD FITZMAURICE.	Earl of Beaconsfield, K.G.	—	—
Aug. 17, 1881 ..	JOHN EVERETT MILLAIS, Esq., R.A. afterwards Sir J. E. Millais, Bart., P.R.A.)	The Dean of Westminster.	Died Aug. 1896	Viscount i ford, G.C
Oct. 16, 1882 ..	Rt. Hon. EDWARD STANHOPE M.P.	Evelyn Philip Shirley, Esq.	Died Dec. 1893	Viscount I
Dec. 12, 1883 ..	BISHOP OF CHESTER ..	Earl Somers.	Withdrew ..	The Speake
Dec. 8, 1887 ..	Rt. Hon. ARTHUR WELLESLEY PELL, Speaker of the House of Commons, (now VISCOUNT PELL).‡	Bishop of Chester.	—	—

* Member of the existing Board of Trustees, 1898.

† At the time Sir Frederic Leighton Bart. (afterwards Lord Leighton of Stretton) was Jan. 1896 and was succeeded by Sir J. E. Millais, Bart., who died in August 1896, and succeeded by Sir Edward John Poynter, Bart.

‡ Chairman of the Board, 1898.

Date of Appointment.	Trustee.	In the room of	—	Succeeded
Dec. 8, 1887 ..	EARL OF PEMBROKE ..	<i>Rt. Hon. A. J. Beresford Hope</i>	Died May, 1895	<i>Lord Ribblesdale</i>
Mar. 20, 1890 ..	WILLIAM HENRY ALEXANDER, Esq.	<i>Lord Lamington</i>	Withdrew	<i>G. F. Watts</i>
Nov. 18, 1890 ..	HENRY HUCKS, Esq. (now LORD ALDENHAM).*	<i>Sir Richard Wallace</i>	—	—
Aug. 8, 1893 ..	VISCOUNT COBHAM.*	<i>Earl of Derby</i>	—	—
" " ..	Sir CHARLES TENNANT Bart.	<i>Marquess of Bath</i>	Withdrew	<i>W. E. H. L.</i>
Feb. 8, 1894 ..	VISCOUNT DILLON, P.S.A.*†	<i>Rt. Hon. E. Stanhope</i>	—	—
April 6, 1895 ..	Sir GEORGE SCHARF, K.C.B.	<i>Viscount Hardinge</i>	Died April, 1895	<i>Hon. F. Stanhope.</i>
May 29, 1895 ..	Rt. Hon. WILLIAM EDWARD HARTPOLE LECKY, O.M.	<i>Sir Charles Tennant</i>	Died, Oct., 1903	—
June 15, 1895 ..	Hon. PHILIP STANHOPE (now LORD WEARDALE)*.	<i>Sir G. Scharf</i>	—	—
July 3, 1895 ..	LORD RIBBLESDALE.*	<i>Earl of Pembroke</i>	—	—
Jan. 23, 1896 ..	LESLIE STEPHEN, Esq. (afterwards Sir Leslie Stephen, K.C.B.).	<i>Rt. Hon. W. E. Gladstone</i>	Withdrew	<i>Lord Balcarres</i>
June 25, 1896 ..	GEORGE FREDERICK WATTS, O.M., R.A.	<i>W. H. Alexander</i>	Withdrew	—
Nov. 2, 1896 ..	VISCOUNT KNUTSFORD, G.C.M.G.*	<i>Sir J. E. Millais, P.R.A.</i>	—	—
March 11, 1898	THE BISHOP OF LONDON.	<i>Lord de L'Isle and Dudley</i>	Died Jan., 1901	<i>Earl Percy,</i>
March 21, 1899	LORD BALCARRES, M.P.*	<i>L. Stephen, Esq.</i>	—	—
April 1, 1901 ..	EARL PERCY, M.P.* ..	<i>The Bishop of London.</i>	—	—
Feb. 29, 1904 ..	SIR WILLIAM REYNELL ANSON, BART., M.P.	<i>Rt. Hon. W. E. H. Lecky</i>	—	—
May 26, 1904 ..	RICHARD GARNETT, Esq., C.B., LL.D.	<i>G. F. Watts, R.A.</i>	Died, April, 1906	<i>Sir T. D. Gill Carmichael Bart.</i>
June 1, 1906 ..	SIR THOMAS DAVID GIBSON-CARMICHAEL, BART.	<i>Dr. Garnett</i>	—	—

* Member of the existing Board of Trustees, 1903.

† Vice-chairman of the Board, 1898.

Director, Keeper, and Secretary,
LIONEL CUST, Esq., M.V.O. M.A., F.R.S.

Clerk and Acting-Assistant Keeper,
JAMES DONALD MILNER, Esq.

RULES

WHICH THE TRUSTEES HAVE ADOPTED FOR THEIR GUIDANCE.

1. The rule which the Trustees desire to lay down to themselves in either making purchases or receiving presents, is to look to the celebrity of the person represented rather than to the merit of the artist. They will attempt to estimate that celebrity without any bias to any political or religious party. Nor will they consider great faults and errors, even though admitted on all sides, as any sufficient ground for excluding any portrait which may be valuable as illustrating the civil, ecclesiastical, or literary history of the country.

2. No portrait of any person still living, except only of the reigning sovereign, and of his or her consort, shall be admitted. But this rule is not to be considered as applying to portraits of persons, some living and some deceased, in a group or series comprised in the same picture, and combined for one common object.

3. No portrait of any person deceased less than ten years shall be admitted, if so many as three of the Trustees shall personally, if present at the meeting, or within one fortnight by letter, state their dissent.

4. No portrait shall be admitted by donation, unless three-fourths, at least, of the Trustees present at a meeting shall approve it.

5. No modern copy of an original portrait shall be admitted.

GENERAL ARRANGEMENTS.

The Collection of National Portraits has been arranged as follows:—

On the **TOP FLOOR** the Portraits are arranged **CHRONOLOGICALLY** as far as possible, beginning in Rooms I. and II. at the N.W. angle of the building and ending in Room XI. The large portraits in Room XII. are not arranged chronologically on account of their size.

The collection of Royal Portraits from George I. to Victoria will be found on the landings, numbered as Rooms XIII. and XXIII.

On the **FIRST FLOOR** the Portraits are grouped in classes, as far as they allow, Artists, the Drama, Statesmen, Divines, Eminent Women having separate rooms.

In the **EAST WING** on the **UPPER FLOOR** will be found Portraits of Literary Celebrities, the Army and the Navy, and Men of Science, and on the **LOWER FLOOR** Works of Sculpture.

On the **GROUND FLOOR** a room is allotted to Portraits of Judges.

On the **UPPER BASEMENT** will be found the large pictures of the House of Commons and the House of Lords, and a collection of engraved portraits of Serjeants-at-Law.

Visitors desiring to follow the historical sequence of the Portraits should ascend at once to the Top Floor.

The **NUMBERS** in parentheses, appended to the account of each portrait in the Catalogue and also on the Tablets attached to the Portraits, refer to the order of acquisition.

° ° **THE RIGHT** and **THE LEFT** always mean those of the **SPECTATOR** facing the picture. The distinction **HIS** or **HER** right or left hand (applied to the person represented) is always used with special care.

The **MEASUREMENTS** in the case of pictures are limited to that seen **WITHIN** the frame and known as **SIGHT-MEASURE**.

The **DATES** adopted in this edition of the **CATALOGUE** are derived from the latest authorities, especially the new **DICTIONARY OF NATIONAL BIOGRAPHY**.

HOURS OF OPENING.

The NATIONAL PORTRAIT GALLERY is open to the Public **FREE**—

On Mondays, Tuesdays, Wednesdays and Saturdays from **10 a.m.** to

January, February, November, December	... 4 p.m.
March, October ... ..	... 5 p.m.
April, May, June, July, August, September	... 6 p.m.

And by payment of **SIXPENCE**—

On Thursdays and Fridays from **10 a.m.** to

January, February, March, October, November, December ... ..	... 4 p.m.
April, May, June, July, August, September	... 5 p.m.

The Gallery will be open **FREE** on Sunday afternoons, from April to October inclusive, from 2.30 p.m. to 5.30 p.m., unless an announcement is made to the contrary.

Parties from schools wishing to visit the Gallery for educational purposes can be admitted *Free* on Students' Days, on notice being given to the Secretary, stating the numbers of the party.

The regulations for the admission of the public are as follows :—

It is not permitted to touch the pictures, sculpture or other objects exhibited in the Galleries.

Sticks, umbrellas and parasols must be left in the Entrance Hall.

Smoking is strictly prohibited.

Dogs are on no account to be brought into the building.

Children are not admitted unless under the charge of some responsible person.

Bags and parcels are not to be brought into the building, and provisions are not to be consumed within the building.

The Attendants have strict injunctions to see that these rules are enforced, and that proper decorum is observed by those visiting the building.

STUDENTS are admitted to the Gallery free on Thursdays and Fridays under the following Regulations.

RULES FOR ADMISSION OF STUDENTS.

Students are admitted to copy in the National Portrait Gallery on Thursdays and Fridays, between 10 a.m. and 5 p.m. (or 4 p.m. in winter), subject to the following rules:—

1. Each applicant for admission as a student is required to write a letter to the Secretary, *giving the name and address of a Referee resident in London.*

2. A ticket of admission will be available for six months from the date of issue, unless it is for any special reason withdrawn by authority. On the expiration of six months, or if lost or mislaid, it must be renewed by a fresh application for admission under the foregoing rules.

3. Students attending at the Gallery on Thursdays and Fridays are required to show their admission tickets and sign their names in a book kept for that purpose in the Entrance Hall.

4. Owing to the limited size of the Galleries only one person at a time can be permitted to copy any portrait on such a scale as to require an easel.

5. Under no circumstances will a student be allowed to touch the surface of a picture or work of sculpture, and the Attendant in charge will be strictly enjoined to enforce this rule, and to see that the seats, easels, &c. of students are kept at a sufficient distance from the pictures.

6. Glass cannot be removed from a picture, or a picture taken down from the walls without special permission from the Director or the Officer in charge.

7. Students will be required to enter in a book, which will be kept for the purpose in the Gallery, the name of the portrait which they wish to copy, and the length of time which in their estimation it will take them to copy it.

8. In the case of some portraits it may be necessary to restrict the time within which a student will have permission granted for completing the copy.

9. No more than one copy of any particular portrait can be commenced without special leave from the Secretary.

10. Should more than one student be desirous of copying the same picture, they must do so in the order in which their names stand in the application book. On the expiration of the time originally estimated for by a student in copying a portrait, the next student on the list will be entitled to commence copying that portrait, but a student may obtain extension of time upon applying to the Secretary.

11. Should a student engaged in copying a portrait be absent on any Thursday or Friday up to 1 p.m., without giving notice, the next student on the list for copying the same portrait will be entitled to commence work and to continue until the copy is completed. Places forfeited by non-attendance cannot be resumed without special permission, except by a fresh entry in the application book.

12. No copy, finished or unfinished, can be removed from the Gallery without a pass from the Officer in charge. All copies must be removed from the Gallery by their owners within a fortnight of completion.

13. Chairs or stools will be provided for students in the Gallery, but not easels. Easels, drawing-boards, &c. can be stowed for the convenience of students on application to the Attendant in charge of the Gallery in which the student is working.

14. Palettes and brushes are not to be cleaned in the public lavatories, separate accommodation is provided for this purpose, information on which will be supplied by the Attendants.

15. A scrupulous attention to order and cleanliness is expected from students. Neglect of this on the part of a student may involve the withdrawal of the card of admission.

16. In the event of a portrait, which a student is copying, being required for photography or any other purpose, the student will, as far as possible, receive due notice of the fact beforehand.

17. In consequence of the limited size of many of the Galleries, and the small size of many of the portraits exhibited, students are expected to arrange their easels, stools, &c., so as to give as little inconvenience as possible to the public or to any other student, who may be copying a neighbouring portrait.

18. In the Galleries where there are bays formed by projecting screens, not more than two persons with easels can be permitted to work at the same time.

REGULATIONS FOR PHOTOGRAPHING.

1. No person is permitted to take any photograph within the National Portrait Gallery without having obtained permission from the Director.

2. Applications for permission to take photographs within the National Portrait Gallery must be made in writing to the Director at least two days before the day on which it is proposed that the photograph should be taken.

3. Any person or business firm, wishing to send an operator to take photographs in the National Portrait Gallery must apply beforehand by letter for the permission to do so, stating the purpose for which the photograph is required. Permission will not be given to operators to take photographs on their own account.

4. The name of each portrait with that of its painter, and the register number, as given in the official catalogue, should be clearly stated in the letter of application.

5. On receipt of the form of permission, the photographer should ascertain from the Attendant in charge of the Gallery, in which the object to be photographed is situated, the circumstances under which it will be possible to take the photograph in question. This should be done not later than the day before that fixed for operations.

6. Photographs can only be taken, except by special permission, on Thursdays and Fridays.

7. On Thursdays and Fridays, if previous arrangements have been made, the operator can commence work at 9 a.m., application being made on arrival to the Head Attendant in charge of the Gallery.

8. Should the operator not have commenced work before 10 a.m. on Thursdays and Fridays, any student, who may have permission to copy the object in question on that day, cannot be disturbed, if already at work. An operator, however, who has commenced work before 10 a.m. will be entitled to proceed within reasonable limits as to time until his work is completed.

9. Pictures cannot be taken down from the walls without special permission.

10. Photographers are not permitted to touch the surface of any picture or object, which they may be photographing, under any pretext whatsoever.

11. Glass cannot be removed from a picture except by special permission, and, should this be granted and any expense involved in removing and replacing the glass, the applicant for permission will be required to employ the usual Gallery agent and to defray the cost.

12. A photographic studio is situated in the upper part of the east wing. Photographers desiring to use this studio can do so by special arrangement, so far as the requirements of the Gallery permit.

13. In such cases where copyright exists, permission to photograph can only be given by the Director on receiving himself a letter of consent from the owner of the copyright in question.

14. It is forbidden to introduce into the Gallery without permission any sort of photographic apparatus, and the Attendants and Police have instructions to see that this regulation is strictly enforced.

PORTRAITURE.

It is impossible for me to conceive a work which ought to be more interesting to the present age than that which exhibits before our eyes our "fathers as they lived," accompanied with such memorials of their lives and characters as enable us to compare their persons and countenances with their sentiments and actions. I will enlarge no more upon the topic, because I am certain that it requires not the voice of an obscure individual to point out to the British public the merits of a Collection, which at once satisfies the imagination and the understanding, shewing us by the pencil how the most distinguished of our ancestors looked, moved, and dressed; and informs us by the pen how they thought, acted, lived, and died.—*Letter from Sir Walter Scott, Abbotsford, 25th March, 1828, on the appearance of Lodge's Portraits of Illustrious Personages of Great Britain.*

I have observed that a reader seldom peruses a book with pleasure till he knows whether the writer of it be a black or a fair man, of a mild or choleric disposition, married or a bachelor; with other particulars of a like nature, that conduce very much to the right understanding of an author.—*Addison, First lines of the Spectator.*

Painting gives us not only the Persons, but the Characters of great men. The air of the Head and Mien in general, gives strong indications of the Mind, and illustrates what the Historian says more expressly and particularly. Let a man read a Character in my Lord Clarendon (and, certainly, never was there a better Painter in that kind) he will find it improved by seeing a Picture of the same Person by Van Dyck.—*Jonathan Richardson, "Essay on the Theory of Painting," 1715.*

Our painters take no care to transmit to posterity the names of the persons whom they represent; through which negligence so many excellent pieces come after a while to be dispersed amongst brokers and upholsterers, who expose them to the streets in every dirty and infamous corner.—*John Evelyn to Samuel Pepys, August 12th, 1689.*

We never read of the actions of any distinguished individual without feeling a desire to see a resemblance of his person. We often imagine that we can trace the character of the man in the expression of his countenance; and we retain a more correct recollection of his actions by keeping in our minds a lively impression of his general appearance.—*Governors of the British Institution in the preface to the Catalogue of their first exhibition of Historical Portraits, held in Pall Mall, 1820.*

In all my poor historical investigations it has been, and always is, one of the most primary wants to procure a bodily likeness of the personage inquired after,—a good portrait if such exists; failing that, even an indifferent if sincere one.

In short, any representation made by a faithful human creature of that face and figure which he saw with his eyes, and which I can never see with mine, is now valuable to me, and much better than none at all.

It has always struck me that historical portrait galleries far transcend in worth all other kinds of national collections of pictures whatever; that, in fact, they ought to exist in every country as among the most popular and cherished national possessions. Lord Chancellor Clarendon made a brave attempt in that kind for England, but his house and gallery fell asunder in a sad way.—*Thomas Carlyle, quoted by Earl Stanhope.*

When the world of pleasure palls,
When a voice within thee calls
To a larger, fuller life,
Nobler aims, more worthy strife,
Here, in such a pensive mood,
Half-aspiring, half-subdued,
Come with me and learn to trace
All the glories of thy race—
All that art and fame can give—
Making bygone greatness live.

—*On the National Portrait Gallery. W. E. H. Lecky, Poems, 1891.*

CATALOGUE.

GILBERT ABBOTT À BECKETT, 1811-1856.

Miniature painting by Couzens, on a photograph.

Journalist, comic-writer, and metropolitan police magistrate. Born in London and educated at Westminster School. Called to the Bar at Gray's Inn, but devoted himself to literature. His writings being chiefly in the comic vein, he produced and edited the first comic paper in London, called 'Figaro in London,' and was one of the original staff of 'Punch.' Author of 'The Comic History of England,' and other similar works. Buried in Highgate cemetery.

Presented, March, 1904, by his son, Arthur W. À. Beckett, Esq. (1362.)

To the waist, seated, facing spectator.

Dimensions—(oval). $4\frac{1}{2}$ ins. by $3\frac{1}{2}$ ins.

GEORGE HAMILTON GORDON, FOURTH EARL OF ABERDEEN, K.G.
P.S.A. 1784-1860.

Painted in 1846 by John Partridge.

A distinguished statesman, diplomatist, scholar, and antiquary. In early life Lord Aberdeen spent much time in Greece, and on his return founded the 'Athenian Society.' He was Foreign Secretary in 1828 under the Duke of Wellington, and again in 1841 under Sir Robert Peel. In 1852 he formed a Coalition Ministry, and during his Administration in March 1854 the Crimean war began. In the following year the Government was defeated, and Lord Aberdeen resigned. Lord Aberdeen carried important measures for reform of the law, government of India, and extension of the principles of free trade.

Presented, June 1886, by Henry Willett, Esq. (750.)

Life-size figure to the knees, seated at a table towards the left.

Dimensions.— $57\frac{1}{2}$ ins. by $45\frac{1}{2}$ ins.

For OTHER PORTRAITS see pages 499, 501, & 511.

JOHN ABERNETHY, F.R.S. 1764-1831.

Drawn in 1793 by George Dance, R.A.

Eminent surgeon. Born in London, and held an appointment for many years as surgeon to St. Bartholomew's Hospital. He enjoyed the highest reputation as a surgeon, anatomist and

physiologist, but it was as lecturer that he exercised the most lasting influence upon his profession.

Purchased by the Trustees, April 1900. (1253.)

To the waist, in profile to the left.

Dimensions.— $12\frac{1}{8}$ ins. by $8\frac{7}{8}$ ins.

JOSEPH ADDISON. 1672-1719.

An old copy from Sir Godfrey Kneller.

Poet, statesman, and essayist. Son of Lancelot Addison, Dean of Lichfield. Born in Wiltshire; educated at Charterhouse and Magdalen College, Oxford, of which he was a fellow. Noted for his elegant classical scholarship. Some early verses to Dryden were published in 1693. Commemorated the victory of Blenheim, 1704, in a poem called 'The Campaign.' Elected member for Lostwithiel, 1708. In 1709 appointed secretary to the Marquess of Wharton in Ireland, and in December of the same year elected member for Malmesbury, a seat which he held to the end of his life. At this period, in connexion with his friends Steele and Swift, he began his famous writings in 'The Tatler' (1709), 'Spectator' (1712), and 'Guardian' (1713). His admired tragedy of 'Cato' was performed at Drury Lane in 1713. On the decease of Queen Anne in 1714, Addison served as secretary to the Lords Justices, pending the arrival of George I., by whom he was appointed one of the principal Secretaries of State. He died at Holland House, having married in 1716 the widow of Edward, Earl of Warwick, and was buried in Westminster Abbey. He has been recognized universally as the greatest master of English prose.

To the waist, standing, face three-quarters to left.

Purchased by the Trustees, March 1869. (283.)

Dimensions.—35 ins. by $26\frac{1}{2}$ ins.

ANOTHER PORTRAIT.

Painted in 1719 by Michael Dahl.

This picture has been engraved the same way in mezzotinto, by John Simon.

This portrait is especially interesting as the latest representation of the literary statesman.

Purchased by the Trustees, June 1884. (714.)

Half-length, seated at a table, face three-quarters to the right.

Dimensions.— $40\frac{5}{8}$ ins. by $31\frac{3}{4}$ ins.

LOUISE MAXIMILIENNE CAROLINE EMANUELE, COUNTESS OF ALBANY. 1752-1824.

Painted by Pompeo Batoni.

Wife of Prince Charles Edward Stuart, and daughter of Gustavus Adolphus, Prince of Stolberg-Goedern. Born at Mons,

and brought up at a convent there. Married in 1772 to the exiled Prince Charles Edward Stuart, who was 33 years her senior, and known as the Count of Albany. They settled first at Rome and then at Florence, but their married life was unhappy, and the countess took refuge with Cardinal York at Rome. At Florence she had become acquainted with the distinguished poet Alfieri, with whom she lived until his death in 1803. Subsequently she formed a connexion with a painter, François Xavier Fabre, of Montpellier, to whom she left her property. The countess died at Florence, and was buried in Santa Croce. Her salon at Florence was the resort of many of the celebrated men of letters at that date.

Purchased by the Trustees, July 1873. (377.)

Small portrait, to the waist, face nearly in full.

Dimensions.—9½ ins. by 7½ ins.

GEORGE MONCK, DUKE OF ALBEMARLE, K.G. 1608-1670.

Painted by Sir Peter Lely.

General. Born at Potheridge in Devonshire. The son of Sir Thomas Monck.* At the age of 17 he served under his kinsman, Sir Richard Grenville, in an expedition against Spain. After serving in the Dutch army, he became lieutenant-colonel of a foot regiment in England. Having distinguished himself in suppressing the rebellion in Ireland he was appointed Governor of Dublin. Upon the failure of the Royalist cause, Monck accompanied Cromwell to Scotland, and took part in the battle of Dunbar. His talents for naval as well as military warfare were shown in his engagements with the Dutch, when, together with Admirals Blake and Deane, he overcame Van Tromp in 1653. He was a member of Cromwell's House of Lords. The fame of General Monck, however, is chiefly founded on the part he played when at the head of the Scotch army. On the decline of the Protectorate he became for a time the arbiter of the kingdom's destiny. His services towards the restoration of monarchy were rewarded with a dukedom and the Order of the Garter. In 1666, after a disastrous engagement off the North Foreland, Monck again defeated the Dutch under their gallant Admiral de Ruyter; and at the period of the Plague in London, when the Court withdrew from the city, he had the honour to find the supreme direction of affairs entrusted to his hands. At his decease in 1670, he was interred with public honours in Westminster Abbey, the King himself being present at the funeral.

Purchased by the Trustees, May 1876. (423.)

Half-length to left, in buff coat, face three-quarters to the left.

Dimensions.—49 ins. by 39½ ins.

*The name always appears thus spelt in his autograph letters.

ANOTHER PORTRAIT.

Painter unknown.

This head is very similar in countenance to a fine unfinished miniature, by Cooper, in the Royal collection at Windsor Castle. It also corresponds with that in a full-length picture, wearing robes of the Garter, in the Guild-Hall at Exeter.

Purchased by the Trustees, February 1863. (154.)

To the waist, in armour, face three-quarters to the right.

Dimensions.— $29\frac{3}{8}$ ins. by $24\frac{1}{2}$ ins.

H.R.H. ALBERT, PRINCE CONSORT OF ENGLAND, K.G. 1819-1861.

Painted by Franz Xaver Winterhalter.

Second son of Ernest, Duke of Saxe-Coburg-Saalfeld, and of Louise, daughter of Augustus, Duke of Saxe-Gotha-Altenburg. Born at Rosenau, near Coburg, 26th August, 1819. Married at St. James's Palace, London, 10th February 1840, to his cousin Victoria, Queen of England. Elected Chancellor of the University of Cambridge in 1847. As patron and promoter of all social improvements, and of science and art, his name will ever be cherished among the benefactors to this country. From his liberal and comprehensive intellect arose the Great International Exhibition of 1851. In 1857 he was invested with the title of Prince Consort. He was elected President of the British Association in 1859. Died, after a short illness, at Windsor Castle, 14th December, 1861, most deeply and universally lamented.

Painted, by command, expressly for this Gallery, being a replica of the last portrait painted from life, now at Buckingham Palace, and presented, April 1867, by Her Majesty Queen Victoria. (237.)

Full-length standing, in uniform as Colonel of the Rifle Brigade, face three-quarters to the left.

Dimensions.—94 ins. by 61 ins.

ANOTHER PORTRAIT.

Bust modelled in plaster by George Gammon Adams.

Purchased by the Trustees, April 1899. (1199.)

For ANOTHER PORTRAIT see page 499.

JOHN ALLEN, M.D. 1771-1843.

Painted by Sir Edwin Landseer, R.A.

Political and historical writer, and author of 'An Inquiry into the Rise and Growth of the Royal Prerogative in England,' published in 1830. Born near Edinburgh, and apprenticed there to a surgeon. In 1802 he joined Lord Holland as medical friend

and companion during a tour in France and Spain. From this period he became a fixed inmate of Holland House, varied only by an occasional residence at Dulwich College, of which he was Warden from 1811 to 1820, and Master from that year until his death. He died in South Street, London.

Presented, November 1873, by the widow of General C. R. Fox. (384.)

Small figure, to the knees, seated in an armchair reading, face three-quarters to the left.

Dimensions.— $23\frac{1}{2}$ ins. by $17\frac{1}{2}$ ins.

RICHARD ALLESTREE, D.D. 1619-1681.

Drawn and engraved from the life by David Loggan.

Royalist soldier and divine. Born in Shropshire. Educated at Coventry and Christ Church, Oxford, and during the Civil War took an active part in the service of the king; he was seen carrying a musket in one hand and his book in the other. At the Restoration Allestree was appointed Canon of Christ Church and Regius Professor of Divinity, and in 1665 became Provost of Eton College, which post he held until his death.

Purchased by the Trustees, March 1881. (629.)

Half-length, in gown, bands, and skull-cap, face three-quarters to the right.

Dimensions.—13 ins. by $10\frac{1}{4}$ ins.

JEFFREY, FIRST BARON AMHERST, K.B. 1717-1797.

Painted by Thomas Gainsborough, R.A.

The Conqueror of Canada. Son of Jeffrey Amherst, Esq., of Riverhead, Kent. He received an ensign's commission in the Guards in 1731, and acted as aide-de-camp to Lord Ligonier in the battles of Dettingen and Fontenoy. His appointment to command the troops destined for the siege of Louisburg in the Gulf of St. Lawrence, was the commencement of a brilliant series of exploits in America; Louisburg, together with the whole island of Cape Breton, surrendered to him in 1758, and Quebec was taken by Wolfe in 1759. In 1760 Montreal fell into his hands, and Canada being entirely reduced, he returned home to receive the thanks of the House of Commons, and was created a Knight of the Bath. He soon after received the appointment of Governor-General of British North America, and subsequently became commander-in-chief of all the forces in England. He was raised to the peerage in 1776, and in 1796 attained the rank of Field Marshal. He died at Montreal, his seat in Kent.

Purchased by the Trustees, July 1862. (150.)

To the waist in an oval, in scarlet uniform, face three-quarters to the left.

Dimensions.— $27\frac{1}{2}$ ins. by $22\frac{1}{4}$ ins.

SIR EDMUND ANDERSON. 1530-1605.

A copy in water colours on paper. Artist unknown.

Judge. Born in Lincolnshire, and educated at Lincoln College Oxford. He became serjeant-at-law in 1577, and in 1581, when acting as assistant judge on circuit, presided at the trials of Robert Brown, founder of the sect of Brownists, and of Campion and other priests, who were charged with conspiring against the life of the Queen. He was promoted in the following year to the Chief Justiceship of the Common Pleas, and in that capacity took part in the arraignment of Mary Queen of Scots and in all the great trials of the period, including those of the Earl of Essex and Sir Walter Raleigh. Sir Francis Bacon spoke of him as "the last great judge." His law reports, published in 1664, were long regarded as an authority by lawyers.

Presented, May 1877, by the Honourable Society of Judges and Serjeants-at-Law. (456.)

Bust, in judge's robes, face three-quarters to right.

Dimensions.—9 ins. by 7½ ins.

HENRY WILLIAM PAGET, FIRST MARQUESS OF ANGLESEY, K.G.
1768-1854.

Drawn in 1808 by Henry Edridge, A.R.A.

Field Marshal. Eldest son of the first Earl of Uxbridge. Educated at Westminster and Christ Church, Oxford. He joined the army of the Duke of York in Flanders 1794, and in the course of his career contributed largely by his valour to the victories of Coruña and Waterloo. After the latter battle, in 1815, where he commanded the cavalry and horse artillery, and lost a leg, he was created Marquess of Anglesey. Appointed Lord Lieutenant of Ireland in 1828, and Field Marshal, 1846.

Full-length figure, in Hussar uniform, face three-quarters to the left.

Purchased by the Trustees, July 1870. (313.)

Dimensions.—18½ ins. by 14½ ins.

For ANOTHER PORTRAIT see page 486.

ANNE OF BOHEMIA, FIRST QUEEN OF RICHARD II. 1366-1394.

*Wrought in 1395 by Nicholas Broker and Godfrey Prest,
Coppersmiths, of London.*

Daughter of Charles IV., Emperor of Germany, and sister of the Emperor Wenceslaus. Married in 1382 to King Richard, and crowned at Westminster. She was a princess of great virtue and piety. She is reputed to have favoured Wicliff's doctrines. She was commended by Archbishop Arundel in her funeral sermon for her diligent study of the Scriptures, and reading

godly books. She died without issue at Shene, in Surrey, and was buried in Westminster Abbey.

Electrotyped from the metal-gilt effigy on her monument in Westminster Abbey.

Purchased by the Trustees, November 1871 (331.)

ANNE BOLEYN, SECOND QUEEN CONSORT OF HENRY VIII., AND MOTHER OF QUEEN ELIZABETH. 1507-1536.

Painter unknown.

Born at Blickling in Norfolk. She was sent at an early age by her father, Sir Thomas Boleyn, to France, where she attended upon the Queen and associated with other great ladies of that court. In 1527 she returned to England and became maid of honour to Queen Catherine, when she speedily attracted King Henry's favour. In January 1533 she was privately married to him, and on the Whitsunday following, publicly crowned by Archbishop Cranmer in Westminster Abbey. Queen Anne Boleyn was favourable to the progress of the Reformation. She suddenly fell from her high station, was committed to prison, brought to trial, pronounced guilty of infidelity to her husband, and on the 19th of May beheaded within the precincts of the Tower of London.

Purchased by the Trustees, November 1882. (668.)

Bust, face three-quarters to the left.

Dimensions.—21½ ins. by 16½ ins.

ANNE OF DENMARK, QUEEN CONSORT OF JAMES I. OF ENGLAND AND VI. OF SCOTLAND. 1574-1619.

Painted by Paul van Somer.

Daughter of Frederick II., King of Denmark and Norway, and sister of Christian IV. Born at Skanderborg in Jutland. Married to King James at Upslo, in Norway, November 1589. Died at Hampton Court.

Purchased by the Trustees, May 1861. (127.)

Bust, face three-quarters to right.

Dimensions.—29½ ins. by 24½ ins.

PRINCESS ANNE, INFANT DAUGHTER OF KING CHARLES I. 1636-1640. *See* page 477.

QUEEN ANNE, WHEN PRINCESS. 1665-1714.

With her son WILLIAM, DUKE OF GLOUCESTER, who died July 30th, 1700, aged 11 years.

Painted about 1695 by Michael Dahl.

Born at St. James's Palace. The last reigning Sovereign of the Stuart dynasty. Second daughter of James, Duke of York,

and Anne Hyde, daughter of the Earl of Clarendon. Married at St. James's to George, Prince of Denmark, 1683. Succeeded to the throne 1702. She survived her husband nearly six years, and died at Kensington Palace.

Purchased by the Trustees, May 1871. (325.)

Seated figure, to the knees, face three-quarters to the left, resting her hand on the child's shoulder.

Dimensions.— $48\frac{1}{8}$ ins. by $39\frac{1}{2}$ ins.

ANOTHER PORTRAIT, WHEN QUEEN.

Painted by John Closterman.

Purchased by the Trustees, June 1866. (215.)

Standing figure, to the knees, in coronation robes, wearing a crown and carrying the orb and sceptre.

Dimensions.—49 ins. by 40 ins.

GEORGE, FIRST BARON ANSON. 1697-1762.

Painted by or after Sir Joshua Reynolds, P.R.A.

The circumnavigator. Born at his father's seat, Shugborough, in Staffordshire. Entered the navy at an early age. Served on the coast of South Carolina, where he bought land and where a county is still called after his name. Appointed in 1740 to command an expedition against the Spanish trade in the Pacific. Returned from this celebrated voyage round the world and landed at Spithead, June 15, 1744. Elected M.P. for Heydon. When in command of the Channel Fleet he captured off Cape Finisterre six French men-of-war and four East Indiamen. Created Baron Anson of Soberton, 1747, and appointed First Lord of the Admiralty, 1751.

Transferred, June 1879, from the British Museum.

Half-length, in naval uniform, face three-quarters to the right.

Dimensions.— $49\frac{3}{4}$ ins. by $39\frac{1}{2}$ ins.

CHRISTOPHER ANSTEY, 1724-1805.

Painted by John Raphael Smith.

Born at Brinkley, in Cambridgeshire, and educated at Bury St Edmunds and at Eton, and afterwards at King's College, Cambridge, of which he became a fellow. Inheriting a family estate, he established himself at Bath, and after numerous efforts in verse gained notoriety by the publication of a humorous poem, or series of letters in verse, entitled 'The New Bath Guide, or Memoirs of the B-r-d Family,' describing fashionable life at Bath, which met with surprising success. Died at Bath. A

monument to his memory was erected in Poet's Corner, Westminster Abbey.

Purchased by the Trustees, January 1903. (1339.)

Half-length (in oval), face three-quarters to the left.

Dimensions—17 ins. by 14 ins.

ARCHIBALD CAMPBELL, NINTH EARL OF ARGYLL. 1625 ?-1685.

Drawn and engraved from the life by David Loggan.

Eldest son of Archibald, Marquess of Argyll, and father of the first Duke. As Lord Lorne he was an adherent of the Royalist cause in Scotland and fought at Dunbar and Worcester. A strong supporter of the Protestant interest in 1681, he was tried on a charge of treason, and sentenced to death, but succeeded in making his escape to Holland, where he joined the Duke of Monmouth in a plan for the invasion of Great Britain. He landed in Scotland with a small force in May, 1685, but being disappointed in the hope of obtaining adherents, was taken prisoner and executed, in pursuance of his former sentence, without further trial.

Purchased by the Trustees, March, 1881. (630.)

In an oval to the waist, in peer's robes, face three-quarters to the right.

Dimensions.—12½ ins. by 8½ ins.

JOHN CAMPBELL, SECOND DUKE OF ARGYLL AND DUKE OF GREENWICH, K.G., K.T. 1680-1743.

Painted by William Aikman.

Military commander, statesman, and orator. Succeeded his father in the title, 1703; created Baron of Chatham and Earl of Greenwich in 1705 in recognition of his services in support of the Union with Scotland. Served under Marlborough at Remillies, Oudenarde, and Malplaquet. After the sieges of Lille and Ghent he was made K.G. In 1711, he went to Spain as ambassador and commander-in-chief of the forces there, and in 1715, being appointed commander-in-chief in Scotland, he overpowered the Earl of Mar's forces at Dunblane (Sheriffmuir) and drove the Pretender from the kingdom. Created Duke of Greenwich in 1719. He held successively high political offices, but was deprived of them for his opposition to Sir Robert Walpole. On the dismissal of that minister he recovered them, but resigned them after a few weeks.

His character is vividly portrayed in Sir Walter Scott's novel 'The Heart of Mid-Lothian.' A noble monument by L. F. Roubillac was erected to his memory in Westminster Abbey.

Purchased by the Trustees, 20th February, 1885. (737.)

Half-length, in crimson coat, holding a truncheon, face three-quarters to the right.

Dimensions.—49 ins. by 39 ins.

GEORGE DOUGLAS CAMPBELL, EIGHTH DUKE OF ARGYLL
K.G. 1823-1900.

Painted in 1860 by George Frederick Watts, R.A.

Orator, statesman, and author. Born at Ardingale Castle. In early life he wrote some important essays on the position of church affairs in Scotland, and in after life was the author of many works on political, scientific and antiquarian subjects. He first held office in the coalition cabinet under the Earl of Aberdeen in 1852, and in 1868 became Secretary of State for India under Mr. Gladstone. He was, perhaps, after Mr. Gladstone, the most remarkable political orator of his day, and especially distinguished in controversial debate. Died at Inveraray Castle.

Presented by the artist, May 1900. (1263.)

Bust, three quarters to the right.

Dimensions.—23½ ins. by 19½ ins.

FOR ANOTHER PORTRAIT *see* page 511.

SIR RICHARD ARKWRIGHT. 1732-1792.

Painted by Joseph Wright, of Derby, A.R.A.

Famous for his inventions in cotton-spinning. He was born at Preston, in Lancashire, and practised as a barber at Bolton-le-Moor until about 1767, when, as wigs began to go out of fashion, he obtained the aid of John Kay, a watchmaker of Warrington, to prepare the machinery for spinning which his ingenuity had devised. In 1768 he set up his first machine in secret at Preston. In 1769 Arkwright obtained the first patent for spinning cotton by means of rollers. Mr. Strutt, of Derby, and Mr. Reed of Nottingham, then extensively engaged in the stocking manufacture, entered into partnership with Arkwright, whilst Messrs. Wright, bankers of Nottingham, supported them in their money transactions. In 1771 a spinning mill was erected at Cromford, in Derbyshire, and moved, as an improvement on horse labour, by water power. In consequence of Arkwright's invention the cotton manufacture became the leading industry of the north of England. In 1786 Arkwright received the honour of knighthood, and served the office of high sheriff for the County of Derby. He died at Cromford.

This portrait was presented by Sir Richard Arkwright to Dr. Erasmus Darwin, in addition to a fee of 1,000*l.*, in compensation for his time and trouble in appearing in London to give evidence at the trial in which Sir Richard Arkwright was proved to be the sole inventor of the spinning jenny.

Purchased by the Trustees, December, 1861. (136.)

To the waist, in red coat, face three-quarters to the left.

Dimensions.—29½ ins. by 24½ ins.

THOMAS AUGUSTINE ARNE, Mus. Doc. 1710-1778.

A caricature, based upon a drawing by F. Bartolozzi, R.A.

Musical composer. Son of an upholsterer in Covent Garden. Educated at Eton, where he developed a strong love of music, in which, in spite of being placed in a lawyer's office, he made great progress. The first music by him performed in public was written for an opera by Addison, 'Rosamond,' produced in 1733, in which and subsequent compositions his sister (afterwards Mrs. Cibber) and brother were among the principal singers. In 1738 Milton's 'Comus' was produced with music by Arne, and in 1740 a masque, 'Alfred,' in which occurs the famous national air 'Rule Britannia.' Arne wrote music to several of Shakespeare's plays, and many of his airs retain their popularity to the present day. He was made doctor of music by the University of Oxford in 1759. He died suddenly and was buried in St. Paul's, Covent Garden.

Presented, July 1898, by Lionel Cust, F.S.A. (1130.)

To the knees, in profile to the right, fingers on the keys of an organ.

Dimensions.—11 ins. by $8\frac{3}{4}$ ins.

MATTHEW ARNOLD. 1822-1888.

Painted by George Frederick Watts, R.A.

Poet, critic and essayist. Eldest son of Dr. Thomas Arnold, head master of Rugby School. An Inspector of Schools, and Professor of Poetry at Oxford. Published in 1868 a volume 'The Schools and Universities of the Continent.' Gained the Newdigate prize at Oxford for a poem of 'Cromwell' and subsequently published 'The Strayed Reveller,' 'Empedocles and other Poems,' 'Merope,' and other well-known poems. Also published several critical and theological essays on subjects of great importance, among them being 'Culture and Anarchy,' 'Literature and Dogma,' etc. He died at Liverpool, having left a lasting mark on English literature.

Presented, December 1895, by the artist. (1000.)

To the waist, face almost in profile to right.

Dimensions.—26 ins. by $20\frac{1}{2}$ ins.

SAMUEL ARNOLD, Mus. Doc. 1740-1802.

Drawn in 1795 by George Dance, R.A.

Musical composer. At first a chorister in the Chapel Royal. In 1765 brought out an opera, 'The Maid of the Mill,' at Covent Garden, which had a considerable success, and was followed by numerous works of a similar nature. His oratorio, 'The Prodigal Son,' and others, were also successful. In 1783 he became

organist and composer to the Chapels Royal, and in 1793 organist to Westminster Abbey. He published a valuable collection of cathedral music. Buried next to Henry Purcell in Westminster Abbey.

Purchased by the Trustees, July 1898. (1135.)

Seated to the waist, in profile to the left.

Dimensions.—10 ins. by 7½ ins.

THOMAS ARNOLD, D.D. 1795–1842.

A marble bust sculptured in 1849 by William Behnes.

Head master of Rugby. Born at Cowes. Educated at Winchester and Corpus Christi College, Oxford. Afterwards fellow of Oriol College. As head master of Rugby School (which he became in 1828) Dr. Arnold will be especially remembered. Under his direction Rugby became perhaps the most celebrated seat of education of the time. He was wont to teach his pupils with the affection of a friend and the courtesy of a gentleman, as well as with the authority of a master. In the year before his death, he was appointed by Lord Melbourne to the Regius Professorship of Modern History at Oxford. His chief literary works are the 'History of Rome' and an edition of Thucydides. He died at Rugby, and was buried in the school chapel.

Presented, February, 1864, by the Right Rev. James Prince Lee, D.D., Bishop of Manchester. (168.)

THOMAS HOWARD, EARL OF ARUNDEL AND SURREY, K.G.
1586–1646.

Painter unknown.

Earl Marshal. The collector and liberal patron of art. Born at Finchingfield, Essex. Son of Philip, Earl of Arundel, who died, a prisoner, in the Tower. Restored in blood in the first year of James I., with the additional dignity of Earl of Surrey. He married Alethea Talbot, daughter of the 7th Earl of Shrewsbury, and with his family lived some years in Italy. In 1636 the Earl was appointed ambassador to the Emperor of Germany for the restitution of the Palatinate to the King's nephew, and was nominated by the King commander of the army raised against Scotland in 1638. In 1641 he presided as Lord High Steward at the trial of the Earl of Strafford. Early in 1642 he attended the Queen and the Princess Mary, newly wedded to the Prince of Orange, to Holland, and never saw England again. He died at Padua, but his remains were brought to England and buried at Arundel, in Sussex. He was especially distinguished as a cultivator of fine arts, a

patron of their professors, and a collector of their finest monuments.

Transferred, June 1879, from the British Museum. (519.)

To the waist, in armour, face three-quarters to the right.

Dimensions.— $5\frac{3}{8}$ ins. by $4\frac{1}{8}$ ins.

JOHN ASHBURNHAM. 1603-1671.

Painter uncertain.

Royalist. Commenced his career at the court of Charles I. through the influence of the Duke of Buckingham, to whom he was related. In 1628 appointed groom of the bedchamber, and later treasurer and paymaster of the King's Army. He was personal attendant on Charles I. during his confinement at Hampton Court and elsewhere. During the Commonwealth he was imprisoned and banished, but on the Restoration of Charles II. he was restored to his old post of groom of the bedchamber.

Purchased by the Trustees, November 1899. (1243.)

To the waist in armour, face three-quarters to the right.

Dimensions.—10 ins. by $9\frac{1}{4}$ ins.

JOHN DUNNING, FIRST BARON ASHBURTON. 1731-1783.

Painted in 1772 by Sir Joshua Reynolds, P.R.A.

An eminent lawyer, the son of an attorney at Ashburton in Devonshire. By the advice of Sir Thomas Clarke, at that time Master of the Rolls, he determined to follow the legal profession, and entered the Middle Temple May, 1752. His admission to the bar followed four years later. As counsel for Wilkes, his argument on the Bill of Exceptions, June, 1765, completely established his reputation as one of the greatest and most eloquent lawyers of his day, a reputation which he ever afterwards maintained. Having attached himself to the party of Lord Shelburne, he entered Parliament under his auspices as member for the borough of Calne. In 1768 he was appointed Solicitor-General, but resigned that office in 1770. In 1782 he was made Chancellor of the Duchy of Lancaster, and raised to the peerage as Baron Ashburton of Ashburton. He had two years previously married Miss Elizabeth Baring of Exeter.

Presented, June, 1860, by Thomas Baring, Esq., M.P. (102.)

To the waist, in lawyer's gown and bands, face three-quarters to the left.

Dimensions.— $29\frac{1}{4}$ ins. by 24 ins.

JAMES ATKINSON. 1780-1852.

Painted by himself.

Army surgeon, artist, and distinguished Persian scholar. Born at Darlington. Entered the Bengal Medical Service, and served

as superintending surgeon of the Army of the Indus in the first Afghan Expedition. Author of a translation of Firdausi's "Epic of Kings" and other Persian works, as well as of works on travel, including a volume of lithographs, entitled "Sketches in Afghanistan."

Presented, November 1892, by his son, Rev. Canon J. A. Atkinson, D.C.L. (930.)

Full face, to waist, in uniform of Bengal Army surgeon.

Dimensions.— $8\frac{3}{4}$ ins. by $6\frac{1}{4}$ ins.

WILLIAM EDEN, FIRST BARON AUCKLAND. 1744-1814.

Painted in watercolours in 1809 by H. Edridge, A.R.A.

Diplomatist. Third son of Sir Robert Eden, Bart., of Windlestone, Durham. Educated at Eton and Christ Church, Oxford. Under Secretary of State in 1772, and sat in the House of Commons as member for Woodstock, till his elevation to the peerage in 1793. Among his distinguished diplomatic services may be enumerated his mission to America in 1778 as one of the Commissioners to treat for the restoration of peace; his mission to France in 1785, and his subsequent embassies to Spain and Holland. The most important work of his diplomacy was his negotiation in 1786 of the celebrated Treaty of Commerce with France. He afterwards took office at home as Postmaster under Mr. Pitt's administration, and retained that appointment when Mr. Addington came into power. On Mr. Pitt's return in 1804 he resigned it.

Presented, April 1861, by Philip Henry, 5th Earl Stanhope, P.S.A., a Trustee of the Gallery. (122.)

Small vignette, seated, to the waist, face three-quarters to the left.

Dimensions.— $11\frac{1}{4}$ ins. by $9\frac{1}{4}$ ins.

SIR HORATIO THOMAS AUSTIN. See page 505.

SARAH AUSTIN. 1793-1867.

Painted by Lady Arthur Russell

Distinguished for her literary attainments, benevolence, and social influence. She was the youngest child of John Taylor, Esq., of Norwich, where she was born, and married in 1820 John Austin, Professor of Jurisprudence. Mrs. Austin excelled in translations, from the French and German languages, and was a zealous advocate of the cause of popular education. After the death of her husband, she completed and published from his notes the conclusion of his work on the 'Ethics of Jurisprudence.' She was author of 'Characteristics of Goethe,' 'Con-

siderations on National Education,' and a translation of Ranke's 'History of the Popes.' Died at Weybridge, in Surrey.

The portrait represents her during her widowhood, and in declining health.

Presented, July 1879, by the artist. (598.)

Bust, seated figure in a large chair, face three-quarters to the left.

Dimensions.—Panel, 7 ins. by $5\frac{3}{4}$ ins.

ANOTHER PORTRAIT at an earlier age.

Drawn in coloured chalks in 1839 by John Linnell.

Presented, February 1883, by her grand-daughter, Mrs. Jane Ross. (672.)

Half-length, seated.

Dimensions.— $19\frac{1}{8}$ ins. by $15\frac{3}{8}$ ins.

FRANCIS AYSCOUGH, D.D. 1700–1766. See page 480.

CHARLES BABBAGE, F.R.S. 1792–1871.

Painted by Samuel Laurence.

Mathematician and philosopher. One of the founders of the Royal Astronomical Society, and the British Association, and originator of the Statistical Society. The commencement of his famous calculating machine dates from the year 1822, when Mr Babbage addressed a letter to Sir Humphry Davy 'On the application of machinery to calculating and printing mathematical tables.' He was the author of 'Passages in the Life of a Philosopher,' 1864, and numerous scientific works.

Bequeathed, March 1876, by the Right Hon. Sir Edward Ryan, M.A., F.R.S. (414.)

Three-quarters to the knees, in ordinary dress, face nearly in full.

Dimensions.—49 ins. by 39 ins.

HENRY HERVEY BABER, F.R.S. 1775–1869.

Painter unknown.

Philologist and divine. Educated at Oxford, and in 1807 appointed an assistant librarian in the British Museum; he became Keeper of the Department of Printed Books in 1812, and held that post until 1837, when he retired. His great work was the 'Vetus Testamentum Græcum e Cod. MS. Alexandrino,' completed in four folio volumes 1828. It was carried on by support of Government at the recommendation of the Trustees of the

British Museum. He died in his 94th year, at his rectory house at Stretham, in the Isle of Ely.

Transferred from the British Museum, June 1879. (591.)

To the waist, face three-quarters to the left.

Dimensions.—29 ins. by 23½ ins.

FRANCIS BACON (afterwards BARON VERULAM and VISCOUNT ST. ALBANS). 1561–1626.

Painted by Paul Van Somer.

Lord Chancellor. The illustrious philosopher, essayist, and statesman. Son of Sir Nicholas Bacon, Keeper of the Great Seal to Queen Elizabeth. Born at York House in the Strand, London; educated at Trinity College, Cambridge, and admitted to Gray's Inn, 1575. Attended Sir Amias Paulet when ambassador to the court of France in 1576, and studied there for some time. Entered Parliament in 1584, and soon after published a 'Letter of Advice to Queen Elizabeth.' His attachment to the Earl of Essex, and his opposition to his uncle the Lord Treasurer Burghley, delayed his preferment in the Queen's service. His famous essays were first printed in 1597. Early in the reign of James the First he received the honour of knighthood, and in 1605 published his great work 'On the Advancement of Learning.' In 1607 he became Solicitor General, and in 1613 Attorney General, and in 1617 was made Lord Keeper of the Great Seal. In the following year he attained the high rank of Lord Chancellor, and was created Baron Verulam, and, in January 1621, he became Viscount St. Albans. His most celebrated work, the 'Novum Organum,' which had long occupied his thoughts, was completed at this time. He fell under accusations of bribery and corruption, was severely fined, and deprived of his high office by a committee of the Commons, May 3rd, 1621. He withdrew from public life and devoted himself to experimental philosophy and the revision of his works. Bacon died at the house of his friend Lord Arundel at Highgate, and was buried in the church of St. Michael near St. Albans. In his will he bequeaths his "name and memory to men's charitable speeches, and to foreign nations, and the next ages."

Purchased by the Trustees, January 1901. (1288.)

Full-length standing figure, face three-quarters to right, in black hat and gold embroidered gown.

Dimensions.—77½ ins. by 50 ins.

ANOTHER PORTRAIT.

Seated statue; sculptor unknown.

Electrotyped from the white marble monument erected to his memory in St. Michael's Church near St. Albans, by his faithful adherent Sir Thomas Meautys.

Purchased by the Trustees, July 1875. (408.)

SIR NICHOLAS BACON. 1509-1579.

Painted in 1579, artist unknown

Lord Keeper, and especially distinguished as father of the illustrious Lord Bacon. He was descended from a Suffolk family of considerable note. Born at Chislehurst in Kent. After studying at Corpus Christi College, Cambridge, where he was fellow-student with Lord Burghley and Archbishop Parker, and taking his degree, he proceeded to Paris, and afterwards entered himself of Gray's Inn. He was called to the bar in 1533, and in 1537 appointed Solicitor of the Court of Augmentations. By favour of his brother-in-law, Sir William Cecil, afterwards the great Lord Burghley, he was appointed Attorney to the Court of Wards in 1546. On the accession of Queen Elizabeth the custody of the Great Seal was bestowed on him, together with the honour of knighthood. He was remarkable for his apt sayings and ready wit. Died at his residence, York House, in London, and buried in St. Paul's Cathedral.

Purchased by the Trustees, July 1863. (164.)

To the waist, holding a staff, face three-quarters to the right.

Dimensions.—23½ ins. by 18¼ ins.

EDWARD HODGES BAILY, R.A. *See* page 502.

MICHAEL WILLIAM BALFE. 1808-1870.

Painted probably by Richard Rothwell, R.H.A.

Eminent musical composer. Born in Dublin, the son of a musician. For some time he studied in Italy, at Rome and Milan, where some ballet music by him was performed. He then had some success as a baritone singer in Paris, where he enjoyed the friendship of Cherubini and Rossini. His first opera was produced at Palermo in 1830. On his return to England in 1833 he was commissioned to write operas for Drury Lane and other theatres, but was more successful in Paris than in London. In 1843 his opera of 'The Bohemian Girl' was performed in London, and has held the stage ever since. Died at Rowney Abbey, Herts, and buried at Kensal Green.

Purchased by the Trustees, November, 1906. (1450.)

Three-quarter length seated figure to the right, face three-quarters to the left.

Dimensions—41 ins. by 31 ins.

THOMAS BAMBRIDGE. *See* page 479.

RICHARD BANCROFT, D.D. 1544-1610.

Painter unknown.

Archbishop of Canterbury. Born at Farnworth, Lancashire.

Great nephew of Hugh Curwen, Archbishop of Dublin. Educated at Christ's College, Cambridge, and admitted D.D. 1585. One of the most vigorous opponents of puritanism, and took a prominent part in the 'Martin Marprelate' controversy. Appointed Bishop of London in 1597. Succeeded Whitgift as Archbishop of Canterbury in 1604. Chancellor of the University of Oxford, 1608. Clarendon says of him that he "disposed the clergy to "a more solid course of study than they had been accustomed to; and, if he had lived, would quickly have extinguished that "fire in England which had been kindled at Geneva."

Purchased by the Trustees, June 1893. (945.)

Bust, face three-quarters to the right.

Dimensions.—21 ins. by 17 ins.

SIR JOHN BANKES. 1589-1644.

Painted by Gilbert Jackson.

Entered Gray's Inn, 1607. M.P. for Morpeth, 1628. Attorney General, 1634, when he was said to have exceeded "Bacon in "eloquence, Chancellor Ellesmere in judgment, and William Noy "in law." Represented the Crown at the trial of John Hampden. Succeeded Sir Edward Littleton as Chief Justice of the Common Pleas in January 1641. Accompanied the King to Oxford, where he held his court until his death there in 1644. Buried in Christ Church Cathedral. He purchased Corfe Castle in Dorsetshire, which was patriotically defended by Lady Bankes against the parliamentary forces for nearly three years.

Presented by Walter Ralph Bankes, Esq., November 1896. (1069.)

Seated figure to the knees, in judge's robes, three-quarters to the right.

Dimensions.—49½ ins. by 39½ ins.

SIR JOSEPH BANKS, P.C., K.B., P.R.S. 1743-1820.

Painted in 1814 by Thomas Phillips, R.A.

President of the Royal Society. Born in London, son of William Banks, of Revesby Abbey, Lincolnshire. Educated at Harrow and Eton. He entered Christ Church, Oxford, as a gentleman commoner, December 1760. His taste for botany was developed in his school days at Eton, when 14 years of age. His superior attainments in natural history attracted attention at the university. Being possessed of a considerable fortune he devoted himself to science and travelled in quest of rare specimens. He was elected F.R.S. in 1766 and accompanied Lieutenant Phipps to Newfoundland to collect plants. He joined Captain Cook in his first voyage, 1768, in the 'Endeavour,' visiting Tahiti, New Zealand, New South Wales,

and New Guinea. He made an expedition to Iceland with Dr. Solander in 1772, and ascended Mount Hecla. Banks succeeded Sir John Pringle as President of the Royal Society, 1778. He was created a Baronet in 1781, in 1795 invested with the Order of the Bath, and in 1797 sworn of the Privy Council. Banks proved himself a munificent patron of science rather than an actual worker himself. His own writings are not numerous. He died at Spring Grove, Isleworth, near London. He left his herbarium, library and collections to the nation.

Purchased by the Trustees, January 1892. (885.)

Half-length seated, as President of the Royal Society, with the Order of the Bath, facing the spectator.

Dimensions.—55½ ins. by 43½ ins.

ANOTHER PORTRAIT.

Drawn by Sir Thomas Lawrence, P.R.A.

Purchased by the Trustees, March 1891. (853.)

To the waist, face three-quarters to the left.

Dimensions.—9¾ ins. by 7⅞ ins.

FOR ANOTHER PORTRAIT, *see* page 483.

JOHN BANNISTER. 1760–1836

Drawn in 1800 by George Dance, R.A.

Comedian. Son of Charles Bannister, a well-known vocalist. At first a student in the Royal Academy, but with the help of David Garrick he went on the stage, appearing for the first time at the Haymarket Theatre on August 27, 1778. Afterwards he attained success as 'Hamlet,' 'George Barnwell,' 'Sir Anthony Absolute,' 'Tony Lumpkin,' and other important parts, excelling especially in comic characters. His career was one of unbroken triumph, and his fine acting and unblemished character rendered him one of the brightest stars of the London stage. Buried in St. Martin-in-the-Fields.

Purchased, July 1898. (1136.)

Seated to the waist, in profile to the left.

Dimensions.—10 ins. by 7¾ ins.

SIR FRANCIS BARING, BART. 1740–1810.

Painted on enamel by Charles Muss, after a painting by Sir Thomas Lawrence, P.R.A.

Merchant. Born at Larkbear, near Exeter, the son of a cloth manufacturer, and grandson of a Lutheran pastor at Bremen in Germany. He founded the great commercial house of Baring Brothers in London, and at the time of his death was regarded as

the first merchant in Europe. As director and chairman of the East India Company his advice was often sought by the Government of India. Created a Baronet in 1793.

Presented, May 1900, by his great grandson, Thomas George, 1st Earl of Northbrook, G.C.S.I. (1256.)

Full length, seated figure, facing the spectator, left hand to his ear.

Dimensions.—12 ins. by 9 ins.

SIR ANDREW FRANCIS BARNARD, K.C.B. 1773-1855.

Drawn by George Jones, R.A.

Grandson of the Bishop of Derry. Born in Ireland. Entered the army in 1794. Distinguished in command of the 95th Regiment during the Peninsular War at the sieges of Ciudad Rodrigo and Badajos, and the battles of Salamanca, Vittoria, the Nivelle, Orthes and Toulouse, and in 1815 at Quatre Bras and Waterloo. Governor of Chelsea Hospital.

Presented, November, 1871, by the widow of the artist. (982A.)

Head only, face three-quarters to the left.

Dimensions.— $5\frac{1}{2}$ ins. by $4\frac{3}{8}$ ins.

ISAAC BARRÉ. 1726-1802.

Painted by Gilbert Stuart.

Born at Dublin of a French refugee family. Served as Colonel in the army and with General Wolfe at Quebec, where he was wounded. He became afterwards a prominent figure in Parliament under Pitt and Lord Shelburne, and in 1782 was appointed treasurer of the navy. He was noted for his oratorical powers especially when in opposition.

Purchased by the Trustees, January 1899. (1191.)

To the waist, face three-quarters to the left.

Dimensions.— $28\frac{3}{4}$ ins. by $23\frac{1}{2}$ ins.

SAMUEL BARRINGTON. 1729-1800.

Painter unknown.

Admiral. Fifth son of John, first Viscount Barrington. Entered the Navy in 1740, became a naval captain in 1747, although only sixteen years old. In 1754 accompanied Keppel to North America, and, after serving with distinction under Hawke and Rodney, was made in 1778 Rear-Admiral of the White and sent as commander-in-chief to the West Indies, where he reduced the island of St. Lucia. In 1782, acting under Lord Howe's orders,

he assisted at the relief of Gibraltar, and in 1787 was promoted to the rank of Admiral.

Presented, May 1885, by George William, seventh Viscount Barrington. (740.)

Bust, in naval uniform, face three-quarters to the left.

Dimensions.—28½ ins. by 23¼ ins.

ISAAC BARROW, D.D., F.R.S. 1630-1677.

Painted by Claude Lefebvre.

Divine and mathematician. Born in London, where his father was linendraper to King Charles I. Educated at Charterhouse and Felstead schools, and at Trinity College, Cambridge. Travelled on the continent, 1655-1659. In 1660 he became Professor of Greek at Cambridge and in 1663 was appointed to the Lucasian Professorship of Geometry, a post which he resigned in 1669 in favour of his afterwards famous pupil Isaac Newton. As a mathematician Barrow has been considered to rank second only to Newton, to whose invention of the differential calculus he led the way. Charles II., who had a great admiration for his talents, made him his chaplain, and in 1672 appointed him master of Trinity College, Cambridge. He died at Charing Cross and was buried in Westminster Abbey. Barrow's published sermons now rank amongst the finest compositions of that class, and his 'Treatise on the Pope's Supremacy,' published after his death, in 1680, is a masterpiece of controversial writing.

Purchased by the Trustees, February 1872. (338.)

To the waist, face three-quarters to the right.

Dimensions.—29½ ins. by 24½ ins.

SIR JOHN BARROW, BART., F.R.S. 1764-1848.

Attributed to John Jackson, R.A.

Discoverer, biographer, and traveller. Born near Ulverston, of humble parents, and educated at the grammar school there. While acting as mathematical teacher at a school at Greenwich he became acquainted with Sir George Staunton, at whose recommendation he was made comptroller of the household in Lord Macartney's embassy to China in 1792. He subsequently accompanied that nobleman as his secretary to the Cape of Good Hope, where he became Auditor-General of public accounts. He held the post of second secretary of the Admiralty from 1804 to 1848, and was a constant advocate of scientific exploration, especially in the Arctic regions, where several spots in the polar seas bear his name. He was made a baronet in 1835. Barrow was author of 'Travels in China,' 'Life of Lord Macartney,' 'Travels in South Africa,' and 'Mutiny of the Bounty.' He took

a leading part in the foundation of the Royal Geographical Society, 1830.

Purchased by the Trustees, January 1892. (886.)

To the waist, face three-quarters to the right.

Dimensions.—29½ ins. by 24½ ins.

ANOTHER PORTRAIT.

Miniature. Painter unknown.

Presented, June 1887, by his son, Colonel John Barrow, F.R.S., F.R.C.S. (769.)

Bust, face three-quarters to the right.

Dimensions.—1½ in. by 1½ in.

JOHN BARROW, F.R.S. *See* pages 504 & 505.

SIR CHARLES BARRY, R.A., 1795-1860

Painted by John Prescott Knight, R.A.

Architect. Born in Westminster. Designed the new Houses of Parliament, of which the House of Lords was completed in 1847, and the House of Commons in 1852. Also designed the Travellers' and Reform Clubs in Pall Mall, Bridgewater House, and other important edifices. Elected a royal academician in 1842. Buried in Westminster Abbey.

Presented, November 1900, by his son, the Right Rev. Bishop Alfred Barry, D.D. (1272.)

Standing figure to the knees, facing the spectator.

Dimensions.—56 ins. by 44 ins.

FOR ANOTHER PORTRAIT, *see* page 499.

JAMES BARRY, R.A. 1741-1806.

Painted by himself.

Historical painter and writer on art. His earliest picture of 'St Patrick baptising a King of Cashel' attracted the attention of Edmund Burke, who generously sent him to study in Italy. He arrived at Rome in 1766, and remained abroad till 1771. The following year Barry produced one of his best works, 'Venus rising from the Sea.' In 1773 he was elected R.A., and joined with several members of the Royal Academy in offering to decorate St. Paul's with historical paintings. Upon the failure of this scheme he engaged in 1777 to paint a series of pictures in the new building erected by the Society of Arts in the Adelphi. These works, which were of considerable magnitude, occupied him till 1783. In 1782 Barry had been elected Professor of Painting at the Royal Academy, but his first lecture was

not delivered till March 1784. Having quarrelled with the Academy, he was expelled in 1799, and died in retirement. He was buried in St. Paul's Cathedral.

The two portraits in the background represent his fellow students, Paine, the architect, and Lefevre, a French artist.

Purchased by the Trustees, March 1866. (213.)

Youthful portrait, to the waist, before an easel, face three-quarters to the right.

Dimensions.— $23\frac{1}{2}$ ins. by $19\frac{1}{2}$ ins.

ANOTHER PORTRAIT.

Drawn by William Evans.

Purchased by the Trustees, February 1877. (441.)

Small vignette portrait, to the waist, face in profile to the left.

Dimensions.— $5\frac{1}{8}$ ins. by $4\frac{3}{8}$ ins.

FRANCESCO BARTOLOZZI, R.A. 1727-1815.

Painted by John Opie, R.A.

A celebrated designer and engraver; the son of a goldsmith. He received instruction in drawing from Ignazio Hugford, at Florence, where he was born, and in engraving from Joseph Wagner, at Venice. He practised all the different forms of engraving and etching, but chiefly in the stipple or dot manner, and in a special kind of soft ground etching, produced by the use of a roulette, and printed in red. Bartolozzi came to England in 1764 under Royal patronage, and in 1769 was nominated an original member of the Royal Academy. In his works, which are exceedingly numerous, he was frequently associated with his early friend, G. B. Cipriani, who furnished the paintings and drawings for his graver. Towards the conclusion of his life, Bartolozzi accepted the appointment of superintendent of the Schools of Art at Lisbon, where he received the honour of knighthood, and died at the age of 88.

Presented, July 1866, by G. P. Everett Green, Esq. (222.)

To the waist, face nearly in full.

Dimensions.— $35\frac{1}{2}$ ins. by $27\frac{1}{2}$ ins.

JOHN BASKERVILLE, 1706-1775.

An old copy after a painting by Miller.

Printer. Born at Wolverley in Worcestershire, and settled at Birmingham as a stone cutter and writing-master, and later as a maker of japanned goods. About 1750 he commenced experiments in type-founding, and printed his first work in his own types, a 'Virgil,' in 1757. On account of the excellence of his

types he was employed as printer by both the universities of Oxford and Cambridge. He printed editions, chiefly at his own risk, of many classical authors, and, although an infidel in religion, he printed three editions of the Bible, nine of the Book of Common Prayer, and other religious works, his books being regarded as masterpieces of typographic art. Died in his house at Birmingham.

Purchased by the Trustees, January 1905. (1394.)

Seated figure to below the waist, facing the spectator, hands resting on the handle of a stick.

Dimensions—28 ins. by 23 ins.

WILLIAM PULTENEY, FIRST EARL OF BATH. 1682-1764.

Painted in 1761 by Sir Joshua Reynolds, P.R.A.

Statesman. He received his education at Westminster School and Christ Church, Oxford, and entered Parliament as member for Hedon in the reign of Queen Anne. Under George I. and George II. he was many years distinguished as a most able and eloquent party leader—as the chief, in fact, of the opposition against Sir Robert Walpole. On the fall of Walpole in 1742, Pulteney refused the premiership, but accepted a peerage as Earl of Bath. "The nation," writes Lord Chesterfield, "looked upon him as a deserter, and he shrunk into insignificance and 'an earldom.'" Not many years before, Pope had coupled him with Chesterfield in some of his happiest strains of panegyric:—

"How can I Pulteney, Chesterfield, forget,

While Roman spirit charms, or Attic wit?"

Purchased by the Trustees, February 1872. (337.)

Seated at a table, to below the knees, in peer's robes, face three-quarters to the left.

Dimensions.—60 ins. by 58 ins.

RICHARD BAXTER. 1615-1691.

Painter unknown.

A distinguished Nonconformist divine. Born at Rowton in Shropshire, his mother's home, of pious parents. Received a very slender education at Wroxeter and under a tutor at Ludlow Castle. In 1638, without having been at a University, he was ordained and made headmaster of a school at Dudley, and in 1641 chosen preacher at Kidderminster. Being disturbed by the outbreak of the Civil War, Baxter retired to Coventry, and became chaplain to the parliamentary army, though even in the presence of Cromwell he advocated monarchical principles. He opposed the Solemn League and Covenant. He preached to the Parliament at St. Margaret's, Westminster, in 1660, the day before they voted the restoration of the King. Baxter was

appointed one of the Chaplains in Ordinary to Charles II., and assisted at the conference in the Savoy for revising the liturgy. He refused the bishopric of Hereford, and vainly desired to return to Kidderminster. The Act of Uniformity, passed in 1662, completely separated Baxter from the Established Church. He suffered imprisonment on several occasions, and in the reign of James II. was tried before Judge Jeffreys for libelling the Church in his 'Paraphrase of the New Testament.' Baxter died in London, and was buried in Christ Church, Newgate Street.

He was gifted with rapid eloquence and was an extremely voluminous writer, foremost among his most popular works being the 'Saint's Everlasting Rest.'

Transferred, June 1879, from the British Museum. (521.)

To the waist, in black dress and cap, face three-quarters to the right.

Dimensions.— $28\frac{3}{4}$ ins. by $23\frac{3}{4}$ ins.

ANOTHER PORTRAIT.

Miniature: Painter unknown.

Painted on metal at the age of 70 and similar to an engraving by R. White.

Bequeathed, June 1891, by Thos. Kerslake, Esq. (875.)

To the waist, in black dress and cap.

Dimensions.— $3\frac{3}{4}$ ins. by $3\frac{1}{8}$ ins.

SIR JOHN BAYLEY, BART. 1763-1841.

Painted by William Russell.

Judge. Born at Elton in Huntingdonshire. Educated at Eton. Entered Gray's Inn, 1783, and called to the bar, 1792. Raised to the coif in 1799, and elected Recorder of Maidstone. In May 1808, he was appointed a judge of the King's Bench and knighted. On November 14th, 1830, he was removed to the Court of the Exchequer as the additional Baron. He resigned his position in 1834, and died at the Vine House, Sevenoaks. He published an edition of the Book of Common Prayer in 1813.

Presented, May 1877, by the Honourable Society of Judges and Serjeants-at-Law.

Seated figure, to the knees, in judge's robes.

Dimensions.—49 ins. by $39\frac{1}{2}$ ins.

BENJAMIN DISRAELI, EARL OF BEACONSFIELD, K.G. 1804-1881.

Copied by Lockhart Bogle, after the last portrait taken of Lord Beaconsfield by Sir John Everett Millais, Bart., R.A.

Eminent statesman and author, of Jewish descent. Son of Isaac D'Israeli, the author. Educated at Walthamstow, and at first

intended for the law. In 1826 published 'Vivian Grey,' a social romance which brought him into notice. In 1832 he twice contested Wycombe as a Radical, and in 1835 Taunton as a Tory, but was unsuccessful in each case. He was first returned to Parliament in 1837, as member for Maidstone. In 1842 he became a recognised leader of the Tory party. In Lord Derby's short administration in 1852 he was Chancellor of the Exchequer and leader of the House of Commons. He held the same post in Lord Derby's second and third administrations in 1858-9 and in 1866, and in 1867 carried a Reform Bill of a very democratic nature. In February 1868 he succeeded Lord Derby as Premier, but resigned in the following December. In 1874 he became Premier for the second time, and during the next six years he purchased the Suez Canal Shares, conferred on the Queen the title of Empress of India, and negotiated the treaty between Russia and Turkey at the Congress of Berlin. In 1880 he was defeated and resigned. He had been raised to the peerage in 1876 as Earl of Beaconsfield. He died in London and was buried at Hughenden, Bucks. Besides his achievements as a statesman Disraeli made a name for himself as a novelist, with 'Coningsby,' 'Sybil,' 'Lothair,' 'Endymion,' etc.

Presented, November 1892, by the Committee of the National Memorial to Lord Beaconsfield. (925.)

Standing figure, to the knees, face three-quarters to the left.

Dimensions.—50 ins. by 36 ins.

(a.) ANOTHER PORTRAIT.

A statuette, modelled in Paris in 1878-79 by Lord Ronald Sutherland Gower.

Presented, February 1882, by the artist, a Trustee of the Gallery. (652.)

Small seated figure at full length, in Windsor uniform.

An engraving of the statuette surrounded by peacocks' feathers picked up by the Earl of Beaconsfield is fixed to the pedestal.

(b.) ANOTHER PORTRAIT.

A bust, larger than life, modelled in plaster by Sir Joseph Edgar Boehm, Bart., R.A.

A study for the statue in Westminster Abbey.

Purchased by the Trustees, March 1891. (860.)

(c.) ANOTHER PORTRAIT.

Painted in 1829 by Kenneth Macleay, R.S.A.

Purchased by the Trustees, March 1901. (1293.)

To the waist, facing the spectator.

Dimensions—4½ ins. by 3½ ins.

SIR FRANCIS BEAUFORT. See pages 504 & 505.

SIR GEORGE HOWLAND BEAUMONT, BART 1753-1827.

Drawn in 1807 by George Dance, R.A.

Painter and patron of art. Born at Stonehall, Dunmow, in Essex, and succeeded his father as 6th baronet in 1762. Educated at Eton and New College, Oxford. An amateur painter himself of some merit, Beaumont was more distinguished as an enlightened and munificent patron of art and especially of English artists. He formed a valuable collection of paintings, and his offer to present it to the nation greatly contributed to the formation of a National Gallery. To the National Gallery, when founded, he presented sixteen important pictures.

Purchased by the Trustees, July 1898. (1137.)

To the waist, face more than three-quarters to the left.

Dimensions.—8½ ins. by 7½ ins.

ELIZA, LADY BECHER. 1791-1872, see O'NEILL.

WILLIAM RUSSELL, FIRST DUKE OF BEDFORD, K.G. 1613-1700.

Painted by Sir Godfrey Kneller.

Fifth Earl of Bedford. Father of William, Lord Russell. He commanded the parliamentary reserve of cavalry at the battle of Edgehill, October 23, 1642, but supported the King in the conflict at Newbury, Sept. 20, 1643, after which he reverted to the opposite side. He favoured the restoration of monarchy, and in 1694 was created Duke of Bedford. He completed the work of draining the fens, known as the 'Bedford level.'

Purchased by the Trustees, March 1870. (298.)

Full length, standing, in Garter robes, face three-quarters to the right.

Dimensions.—96 ins. by 60 ins.

JOHN RUSSELL, FOURTH DUKE OF BEDFORD, K.G. 1710-1771.

Painted by Thomas Gainsborough, R.A.

Succeeded his brother in the Dukedom in 1732. In the Pelham Ministry of 1744 he was First Lord of the Admiralty, and during his tenure of office the distinguished commanders, Anson, Warren, Vernon, Hawke, and Saunders achieved their most famous victories. In 1748 the Duke became one of the principal Secretaries of State, and was Lord Lieutenant of Ireland from 1756 to 1761. He succeeded Earl Temple as Lord Privy Seal, and in 1762 was nominated minister plenipotentiary to negotiate the treaty of Fontainebleau, signed in 1763. On the resignation of

Lord Bute and the formation of the Grenville administration, the Duke became Lord President of the Council. He died at his London residence in Bloomsbury Square.

Purchased by the Trustees, July 1887, from the Blenheim collection. (755.)

To the waist, face in full, in a scarlet coat.

Dimensions.— $29\frac{1}{2}$ ins. by $24\frac{1}{2}$ ins.

ADMIRAL FREDERICK WILLIAM BEECHEY. *See* pages 504 & 505.

SIR WILLIAM BEECHEY, R.A. 1753-1839.

Begun by himself, and finished from the life by John Wood.

Portrait painter. Born at Burford, in Oxfordshire. He began life by studying for the law, but on arriving in London was influenced by a preference for art, and obtained admission as a student in the Royal Academy. At Norwich, in 1783, he produced some successful full-length portraits, and on returning to London acquired considerable celebrity. He painted the King, Queen, and Princesses, and was appointed portrait painter to Queen Charlotte. In 1798 he was commissioned by King George the Third to paint a large equestrian picture of a review, comprising numerous figures, which is now at Hampton Court. For this he received the honour of knighthood, and was elected R.A. His portraits include the most fashionable, literary, and theatrical characters of the period. He resided many years in Harley Street, and towards the close of his long life sold his collections of art and retired to Hampstead, where he died.

Purchased by the Trustees, May 1880. (614.)

To the waist, in black dress, face three-quarters to the left.

Dimensions.— $29\frac{1}{2}$ ins. by $24\frac{1}{2}$ ins.

SIR EDWARD BELCHER. *See* page 505.

SIR CHARLES BELL, K.H. 1774-1842.

Painted by John Stevens, R.S.A.

A surgeon and anatomist, whose discoveries with regard to the system of nerves in the human frame are regarded by some as scarcely inferior to those of Harvey pertaining to the blood. Bell was the son of a clergyman of the Scottish Episcopal Church, and born at Edinburgh. He derived his education from the high school of that city, and by the example of his brother John, also an eminent surgeon, he devoted his attention at an early period to anatomy and physiology. In 1806 he first published his work on the 'Anatomy of Expression,' and in 1821 he produced his first paper on 'The Nervous System of the Human Body,'

which appeared in the Philosophical Transactions. By his investigations he established the existence of sensory and motor nerves. In 1833 he published an essay on the mechanism of the hand, which formed one of the 'Bridgewater Treatises.' In 1814 Bell had been appointed surgeon to the Middlesex Hospital. The College of Surgeons of London elected him Professor of Anatomy and Surgery, and he became for a short time Professor of Physiology at the London University College. Died at Hallow Park, near Worcester.

Presented, November 1876, by his widow, Lady Bell. (446A.)

Standing figure, to the front, seen nearly to the knees.

Dimensions.—49 ins. by 39 ins.

JOSEPH RENÉ BELLOT. See page 506.

GIOVANNI BATTISTA BELZONI. 1778-1823.

Painted by William Brockedon.

A name inseparably connected with English exploration in Egypt and our National Museums. Born in Padua, he went to Rome to study for the Church, but turned his attention to hydraulics. Being of unsettled disposition, and endowed with a gigantic frame and herculean strength, he arrived in England in 1803, and supported himself by performing as an athlete at the London fairs and Astley's amphitheatre. He visited Egypt to construct machinery near Cairo for purposes of irrigation. The British Consul, Mr. Salt, then employed him to remove the colossal bust, known as the young Memnon, which he did with great ingenuity, and it is now deposited in the British Museum. At the expense of Mr. Salt, Belzoni excavated the temple of Abu-Simbel, and opened the famous grotto-sepulchre of Seti I., which still bears the name of 'Belzoni,' and where he found the famous alabaster sarcophagus, now in Sir John Soane's Museum. On revisiting his native city in 1819, the Paduans struck a gold medal to commemorate his discoveries. In 1820 he published in London a narrative of his 'Operations and Discoveries within the Pyramids, Temples, Tombs, and Excavations in Egypt and Nubia.' In 1823 Belzoni determined to explore the region of Timbuctoo and ascertain the source of the Niger. Having reached the kingdom of Benin with good prospect of success, he was attacked by dysentery, and died there.

Presented, March 1890, by Humphrey Wood, Esq. (829)

To the waist, in Oriental dress, in profile to the right.

Dimensions.—34 $\frac{3}{4}$ ins. by 27 $\frac{1}{2}$ ins.

JEREMY BENTHAM. 1748-1832.

Painted at the age of 13 by Thomas Frye.

Writer on jurisprudence. The son of a London solicitor.

Educated at Westminster School and at Queen's College, Oxford, to which latter he was admitted at the age of 13. At 16 he took his degree of B.A., and at 20 that of M.A. His first publication 'A Fragment on Government,' appeared anonymously in 1776, and was attributed by Dr. Johnson to Dunning. In 1785, Bentham visited Paris and commenced his travels, which he extended until 1788. In 1789 he published his 'Principles of Morals and Legislation.' His 'Panopticon,' a valuable work on prison discipline, published in 1791, received considerable attention from Mr. Pitt and his colleagues in the Government, and led eventually to considerable improvements in the English system. His writings on social and political Government were of great importance and wide-reaching influence. Died at Westminster.

Presented, May 1865, by Sir John Bowring, LL.D. (196.)
Full-length, life-size, in academic gown, face nearly in full.
Dimensions.—71 ins. by 47 ins.

ANOTHER PORTRAIT.

Painted in 1829, by Henry William Pickersgill, R.A.

Purchased by the Trustees at the sale of the artist's works, July 1875. (413.)

Full length, seated in armchair, towards the right, face three-quarters to the left.

Dimensions.—80½ ins. by 54½ ins.

LORD WILLIAM CAVENDISH BENTINCK, G.C.B. 1774-1839.

Pen and ink drawing by James Atkinson.

Governor-General of India. Second son of the third Duke of Portland. Entered the army as ensign in the Coldstream Guards. Served under the Duke of York in the Netherlands. He was present at the battles of Novi, Marengo, and the passages of the Mincio and Adige. From 1803 to 1807 Bentinck held the office of Governor of Madras. In 1811 he went as Commander-in-Chief of the British forces in Sicily, and introduced improvements in the government of the island. In 1827 Bentinck was appointed Governor-General of Bengal and afterwards first Governor-General of India. He was the first British statesman entrusted with the government of India who declared and acted upon the policy of governing India in the interest of the people. His term of administration was marked by the abolition of Suttees or widow burning, and by the suppression of Thugs. He promoted general education, and advocated the employment of the natives in an official position. He also encouraged the adoption of steam for communication between England and India. He

resigned the Government, and embarked for England, March 1835. Died at Paris.

Presented, November 1890, by the Rev. Canon J. A. Atkinson. (848.)

Two busts, lightly drawn with the pen, with other heads on the same paper.

Dimensions of drawing.— $5\frac{3}{4}$ ins. by 5 ins.

LORD WILLIAM GEORGE CAVENDISH BENTINCK. 1802-1848.

A marble bust, sculptured by Thomas Campbell.

Known as Lord George Bentinck. Statesman. Third son of William Henry, fourth Duke of Portland. He was at first destined for the army, and attained the rank of major; but became private secretary to his maternal uncle, Mr. Canning, when Secretary for Foreign Affairs in 1826. The following year, when Mr. Canning became First Lord of the Treasury, Lord George entered Parliament as member for King's Lynn, and retained his seat for that borough to the close of his life. He was a warm supporter of Sir Robert Peel's administration until that statesman, in 1846, proposed the repeal in the Corn Laws, when Lord George became the leader in the House of Commons of the party in opposition to that change. Only two years from that time his distinguished career was arrested by his sudden death.

Purchased by the Trustees, November 1861. (134.)

RICHARD BENTLEY, D.D. 1662-1742.

Painted in 1710 by Sir James Thornhill.

The eminent scholar and critic. Master of Trinity College, Cambridge. Born at Oulton, near Wakefield, in Yorkshire, where he attended the grammar school. He proceeded to St. John's College, Cambridge, in 1676, and became a schoolmaster at Spalding. He was ordained 1690, and became a prebendary of Worcester in 1692. Bentley received the appointment of keeper of the Royal Library at St. James's Palace in 1694, and, as chaplain to the King, occupied rooms in the palace. He preached the first of the Boyle sermons in St. Martin's Church, London, March 1692. They had been instituted by the Hon. Robert Boyle at his death in December 1691. At this time arose the famous controversy respecting the genuineness of the 'Epistles of Phalaris,' edited by Charles Boyle, Earl of Orrery, which Bentley denied. In 1700 he was presented to the mastership of Trinity College, Cambridge, and exchanged his prebend of Worcester for the Archdeaconry of Ely. He quarrelled with the University, and was suspended from his degrees, but was restored by the Court of King's Bench, 1724. A recent writer describes Bentley as "the classical critic whose thoroughly original genius set a new example of method and gave a decisive

"bent to the subsequent course of scholarship. Among students of the Greek Testament he is memorable as the first who defined a plan for constructing the whole text directly from the oldest documents. During 40 years he was the most prominent figure of a great English university at a stirring period. Everything he did or wrote bears a vivid impress of personal character."

Purchased by the Trustees, November 1890. (851.)

Half-length, in clerical dress, face three-quarters to the left.

Dimensions.—48½ ins. by 39¼ ins.

WILLIAM CARR, VISCOUNT BERESFORD, G.C.B. 1768-1854.

Painted by Richard Rothwell, R.H.A.

General. Entered the army at an early age, and early distinguished himself in the British expedition against Corsica, especially at Calvi and Bastia. He took the town of Martello, a name perpetuated in the defence towers planted on our southern coast. After serving in the West Indies and other parts of the world, he went, in 1808, to Portugal, and undertook the organisation of the Portuguese army, which he commanded throughout the Peninsular War. He defeated Marshal Soult at Albuera in 1811, and took a distinguished part in the victories at Salamanca, Vittoria, and Bayonne. For his services he was created a Portuguese field marshal, Duke of Elvas, and Marquess of Campo Mayor in Portugal, and in 1814 received a British peerage with the title of Baron Beresford. In that year he went on a mission to Brazil, and afterwards resumed the command of the Portuguese army, but returned to England in 1823, when he was raised to the rank of a Viscount. He was Master of the Ordnance from 1828 to 1830, and at the time of his death was Governor of the Royal Military Academy at Woolwich. Lord Beresford married in 1832 the widow of Thomas Hope, Esq., of Deepdene, and died at Bedgebury Park, Kent.

Presented, April 1870, by his stepson, the Right Hon. A. J. B. Beresford Hope, M.P. (300.)

To the waist, in brown cloak and uniform, face three-quarters to the right.

Dimensions.—35½ ins. by 27¼ ins.

ANOTHER PORTRAIT.

Painted by E. Beresford.

Presented, November 1898, by the Rev. Francis Warre. (1180.)

Small bust in uniform, facing the spectator.

Dimensions.—4½ ins. by 3¼ ins.

GEORGE BERKELEY, D.D. 1685-1753.

Painted in 1728 by John Smibert.

Bishop of Cloyne. Born in Ireland, and D.D. of Dublin

University. A distinguished Irish divine, metaphysician and philosopher. In 1709 he published an essay on a 'New Theory of Vision,' in 1710 a 'Treatise concerning the Principles of Human Knowledge,' and in 1713 the 'Dialogues between Hylas and Philonous.' He was appointed to the deanery of Derry in 1724. Impelled with the view of converting the colonies to Christianity, he visited America in 1728, and obtained a charter for erecting a college in Bermuda. His scheme however failed for want of support, and he returned in 1731. Among his publications were 'Aleiphron or the Minute Philosopher' 1732, and 'Inquiries respecting the virtues of Tar water' 1747. The bishop died at Oxford and lies buried there.

Presented, February 1882, by the Rev. Prebendary William Josiah Irons, D.D. (653.)

Half-length, seated figure in black gown and cap, face three-quarters to the right.

Dimensions.—39½ ins. by 29½ ins.

WILLIAM THOMAS BEST. 1826-1897.

Bronze medallion modelled by C. Prætorius.

Organist and musical editor. Born at Carlisle. Corporation organist from 1855 to 1894 at St. George's Hall, Liverpool, and organist at the Handel festival in 1871 and on other occasions. He inaugurated the great organ at the Albert Hall, London, 1871, and at the town hall, Sydney, 1890. In addition to publishing 'The Art of Organ Playing,' 1869, he edited and arranged for the organ many works by Handel, Bach, and other great composers. Died at Liverpool.

Presented, February 1907, by J. M. Levien, Esq. (1455.)

THOMAS BETTERTON. 1635?-1710.

Painted by Sir Godfrey Kneller.

Until the time of Garrick, the most versatile and perfect actor on the English stage. He was gifted with a handsome person and melodious voice. Betterton was born in Tothill Street, Westminster, and after receiving a good education was apprenticed by his father, a cook in the service of Charles I., to a bookseller at Charing Cross. He first appeared at the Cockpit Theatre in Drury Lane, and in 1661 joined the Duke's company, formed by Sir William Davenant in Lincoln's Inn Fields. By command of Charles II., Betterton visited Paris, where scenic decoration was more advanced, and Molière presided at the Palais Royal. During his long career, Betterton's acting was witnessed by the surviving contemporaries of Shakespeare, including Shakespeare's own brother. It is described with admiration by Pepys, who saw Hamlet in 1661, "done with scenes," and at a later period by Alexander Pope. Betterton's funeral in

Westminster Abbey is described in the 'Tatler' by Sir Richard Steele.

Purchased by the Trustees, June 1886. (752.)

Half-length, to the left, in wig and satin robe, face three-quarters to the right.

Dimensions.—29½ ins. by 24½ ins.

WILLIAM HENRY WEST BETTY, 1791-1874.

Drawn in coloured chalks by George Henry Harlow

Actor, known as 'The Young Roscius.' Born at Shrewsbury. Made his first appearance as an actor at Belfast, in 1803, being only eleven years old, when his acting brought him into sudden fame. His special success was as 'Douglas' in Home's play. As a boy-actor his success was phenomenal, but he met with less success on attaining full age and retired from the stage in his thirty-third year. Died in London.

Purchased by the Trustees, November 1902. (1333.)

To the waist, face three-quarters to the left.

Dimensions.—20 ins. by 16½ ins.

ANOTHER PORTRAIT.

Painted by John Opie, R.A.

Represented as 'Young Norval' in Home's play of 'Douglas.'

Bequeathed, January 1905, by his son, Henry Thomas Betty, Esq. (1392.)

Full-length in highland costume, advancing towards the spectator.

Dimensions.—77 ins. by 57 ins.

THOMAS BEWICK. 1753-1828.

Painted in 1823 by James Ramsay.

Restorer of the art of engraving on wood. Born at Cherryburn, Northumberland, the son of a colliery proprietor. He was apprenticed to Beilby, an engraver, at Newcastle, and in 1776 came to London, where he worked for a short time as a wood engraver; he then returned to Newcastle and became a partner of Beilby. His first important undertaking was an edition of Gay's Fables, published in 1779. He possessed a peculiar talent for the delineation of animals, and the great works by which his fame was established were his 'History of Quadrupeds' and 'History of British Birds'; the engraving in these far surpassed in beauty and accuracy anything of the kind previously seen. His woodcuts are extremely numerous, and are highly valued at the present day. He died at Gateshead.

Purchased by the Trustees, February 1871. (319.)

To the waist, in plain coat, face three-quarters to the right.

Dimensions.—29½ ins. by 24½ ins.

ANOTHER PORTRAIT.

Painted by Thomas Sward Good.

Painted at a late period in life.

Presented, December 1894, by the Rev. Albert A. Isaacs, M.A., of Corpus Christi College, Cambridge. (971.)

Bust facing spectator.

Dimensions.—22 ins. by 17½ ins.

NICHOLAS VANSITTART, BARON BEXLEY. 1766–1851.

Drawn in 1848 by Georgiana M. Zornlin.

Statesman. Younger son of a governor of Bengal. He was educated at Christ Church, Oxford, and called to the bar at Lincoln's Inn in 1791. He entered Parliament as a member for Hastings in 1796, and filled several appointments connected with government, but is more particularly remembered as Chancellor of the Exchequer under the administration of Lord Liverpool. This office he held from the assassination of Mr. Perceval in 1812 to 1823, when he was raised to the peerage as Lord Bexley, and appointed Chancellor of the Duchy of Lancaster.

Bequeathed, April 1881, by the artist. (641.)

Bust in plain clothes, face three-quarters to right.

Dimensions.—18½ ins. by 14½ ins.

THOMAS BIRCH, D.D., F.R.S. 1705–1766.

Painter unknown.

Historian and biographical writer. Born in Clerkenwell, London. His parents were Quakers. In 1730 he was baptized, ordained, and in 1732 appointed to the rectory of Ulting, in Essex. He afterwards held the rectories of St. Michael, Wood Street, and St. Margaret Pattens, and in 1761 that of Depden in Suffolk. In 1735 he was admitted into the Royal Society, and elected a member of the Society of Antiquaries. In 1752 he became one of the secretaries of the Royal Society. His literary labours and collections were of great value. He published 'Memoirs of the Reign of Queen Elizabeth,' 'History of the Royal Society,' 'Thurloe's State Papers,' and the lives which accompany 'The Heads of Illustrious Persons of Great Britain,' engraved by Houbraken and Vertue. He died through a fall from his horse in the Hampstead Road. He left a large collection of MSS. and books to the British Museum, of which he was one of the first Trustees.

Transferred from the British Museum, June 1879. (522.)

To the waist, seated, in clerical dress, face three-quarters to the left.

Dimensions.—35½ ins. by 27½ ins.

EDWARD BIRD, R.A., 1772-1819.

*Plaster cast from a marble bust by Sir Francis Chantrey, R.A.,
in the University Galleries, Oxford.*

Painter of *genre* and history and royal academician; born at Wolverhampton; died at Bristol. 'The Field of Chevy Chase' is considered his best work.

Presented, June 1895, by the executors of the late George Wallis, F.S.A. (986.)

EDWARD JOSEPH BIRD, 1799-1881, *see* page 504.

SIR HENRY ROWLEY BISHOP, MUS. DOC. 1786-1855.

Painter unknown.

The eminent musical composer. Born in London and studied under Bianchi. He was especially successful in music for the stage. He composed music for a ballet, 'Tamerlane and Bajazet,' produced at the King's Theatre in 1806. His first opera 'The Circassian Bride,' was produced in 1809. He was composer and musical director at Covent Garden Theatre during many years. He conducted the concerts of ancient music, and was one of the first directors of the Philharmonic Society. His last dramatic composition was the music to a masque entitled 'The Fortunate Isles,' to celebrate the Queen's marriage in 1840. He was knighted in 1842, appointed Professor of Music at Oxford in 1848, and created Doctor of Music on the occasion of the installation of the Earl of Derby at Oxford in 1853.

Presented, February 1869, by Mrs. C. H. Smith. (275.)

Bust, in oval spandril, face three-quarters to the left.

Dimensions.—24 ins. by 20 ins.

ANOTHER PORTRAIT.

Painter uncertain, but attributed to George Henry Harlow.

Purchased by the Trustees, July 1880. (617.)

Small figure, to the waist, face three-quarters to the right.

Dimensions.—8½ ins. by 6½ ins.

SIR WILLIAM BLACKSTONE. 1723-1780.

Painted by Sir Joshua Reynolds, P.R.A.

Judge. Author of the 'Commentaries on the Laws of England.' Born in London, the son of a silkman in Cheapside. He was educated at the Charterhouse and at Pembroke College, Oxford. Afterwards he became Fellow and Bursar of All Souls' College, and a great benefactor to the College. In 1741 he entered at the Middle Temple, and was called to the bar in 1743. Having written several admirable works on legal subjects, he was elected in 1758 first Vinerian professor of law. The lectures which, in this capacity, he delivered at Oxford, formed the

groundwork of his famous 'Commentaries.' The first volume of this great work, which has since been the recognised text-book for students, appeared in 1765, and the remaining volumes were published during the next four years. In 1761 he had been appointed Principal of New Inn Hall, and the same year was elected member of Parliament for Hindon. In 1768 he was returned for Westbury, and in 1770 accepted a judgeship in the Court of Common Pleas. He died and was buried at Wallingford.

Purchased by the Trustees, March 1874. (388.)

Seated figure, to the knees, in judge's robes, face nearly in full.

Dimensions.—49 ins. by 39½ ins.

WILLIAM BLAKE. 1757–1827.

Painted in 1807 by Thomas Phillips, R.A.

Designer, poet, and engraver; endowed with extraordinary powers of imagination. He was the son of a London hosier, and apprenticed at the age of 14 to Basire, a well-known engraver. Even before this period Blake had manifested considerable talent for drawing and had produced some verses of great promise. By the assistance of two friends, Flaxman the sculptor and a clergyman named Matthew, a volume of poems, composed between his 12th and 20th years, was published when he was 26. His 'Songs of Innocence and Experience,' illustrated by coloured engravings executed in a manner peculiar to himself, appeared in 1789, upon the strength of which Edwards, the bookseller, engaged him to illustrate Young's 'Night Thoughts.' For Cromeke, the engraver, he executed his well known illustrations of 'Blair's Grave,' and for Mr. Linnell he produced perhaps the noblest of his works, the 'Inventions for the Book of Job.' He died in London, and was buried in Bunhill Fields.

Purchased by the Trustees, March 1866. (212.)

Half-length seated figure, face three-quarters to the right, in an attitude of inspiration.

Dimensions.—35½ ins. by 27½ ins.

MARGUÉRITE POWER, COUNTESS OF BLESSINGTON, 1789–1849.

Drawn in water colours by Alfred Edward Chalon, R.A.

Authoress and leader of fashion. Born near Clonmel in Ireland, and married before the age of fifteen to Captain Farmer, and after his death in 1818 to Charles John Gardiner, 1st Earl of Blessington. Noted for her beauty and as a centre of social attraction, together with the noted wit and dandy, Count d'Orsay, in London. She attained some note also as a writer of poetry and romance of an ephemeral character. Soon after the break-up of her establish-

ment at Gore House, Kensington, she retired to Paris, where she died.

Presented, January 1902, by Alfred Jones, Esq., of Bath (1309.)

Bust (vignette), facing the spectator.

Dimensions—10 ins. by 8 ins.

WILLIAM BLIGH, F.R.S. 1754-1817.

Drawn in 1794 by George Dance, R.A.

Born in Cornwall. Entered the navy and accompanied Captain Cook in his second voyage round the world in the 'Resolution, 1772-4. From the discovery of the bread-fruit on this voyage he was known as 'Breadfruit Bligh.' Fought at the Doggerbank in 1781 and under Lord Howe at Gibraltar in 1782. In 1789, when in command of the 'Bounty' at Otaheite, his overbearing temper excited a mutiny, and he was cast adrift in an open boat, in which he sailed over 3,000 miles. The mutineers under Fletcher Christian settled in Pitcairn Island. He commanded the 'Glatton' at the battle of Copenhagen and was thanked by Nelson. In 1805 he was appointed Governor of New South Wales, but his harsh government brought about his forcible deposition. He became Vice-Admiral of the Blue in 1814, and died in London.

Purchased by the Trustees, July 1898. (1138.)

Seated to the waist, in profile to the left.

Dimensions.—9½ ins. by 7½ ins.

THOMAS BLOOD. 1618?-1680.

Painted by Gerard Soest.

Commonly called Colonel Blood. Noted for his daring attempt to steal the Regalia from the Tower of London, May 1671, and his murderous seizure of the aged Duke of Ormonde in St. James's Street. For these and other outrages he obtained a free pardon.

Purchased by the Trustees, March 1876. (418.)

Bust, face almost in profile to the left.

Dimensions.—23 ins. by 18 ins.

JOHN ARTHUR DOUGLAS, SECOND BARON BLOOMFIELD, P.C., G.C.B., 1802-1879.

Painted in 1820 by Sir Thomas Lawrence, P.R.A.

Diplomatist. Entered the diplomatic service at the age of sixteen, and served throughout his life, rising to be Ambassador to the Emperor of Austria in 1860. On his retirement in 1871

he was created a peer of the United Kingdom, having succeeded his father in the peerage of Ireland in 1846. Died in Ireland.

Bequeathed by his widow, and accepted by the Trustees, July 1905. (1408.)

Bust, body facing front, face in profile to the left.

Dimensions—29½ ins. by 24½ ins.

QUEEN ANNE BOLEYN. *See* ANNE.

HENRY ST. JOHN, VISCOUNT BOLINGBROKE. 1678-1751

Painted by Hyacinthe Rigaud.

Statesman, diplomatist, writer, and patron of literature.

Henry St. John, born at Battersea, was educated at Eton. He served in Parliament for Wootton Bassett, which his father and grandfather had represented before him. Having attached himself to Robert Harley, afterwards Earl of Oxford, he, in 1704, became secretary-at-war, and held that office during the period of Marlborough's most brilliant victories. On the removal of Harley from the office of secretary of state in 1707, St. John withdrew into the country and devoted himself to literature. When Harley succeeded Godolphin, in 1710, at the head of affairs, St. John became secretary of state, and took a prominent part in settling the Peace of Utrecht. In 1712 he was raised to the peerage as Viscount Bolingbroke; but, having expected a higher title, he joined the Whigs, and would have been Prime Minister, but for the death of Queen Anne. On the accession of George I. he was deprived of his office and retired to the continent, where for a brief period he openly served the Pretender. Being restored in blood in 1723, he returned to England and remained a mere titular peer. He was bitterly opposed to Walpole, sided with Pulteney, espoused the cause of Frederick Prince of Wales, and was the intimate friend of Pope and Swift. Bolingbroke ranks among the masters of English prose, especially rhetoric. His principal writings are 'Idea of a Patriot King,' 'Letters on the Study of History,' and 'On the true Use of Study and Retirement.' He died at Battersea.

Purchased by the Trustees, July 1879. (593.)

Standing figure nearly to the knees, in Peer's robes, face three-quarters to the right.

Dimensions.—57 ins. by 44 ins.

SIR WILLIAM BOLLAND. 1772-1840.

Painted by James Lonsdale.

Lawyer and bibliophile. Educated at Reading, under Dr. Valpy, and at Trinity College, Cambridge. He was called

to the bar at the Middle Temple, April 1801, and in November 1829 was created a Baron of the Exchequer. Bolland was distinguished, besides his high legal attainments, by refined classical learning and an accurate knowledge of books. He was the principal originator of the Roxburghe Club. Sir William Bolland figures as Hortensius in Dibdin's 'Bibliomania.'

Presented, November 1884, by Augustus Keppel Stephenson, Esq., C.B. (730.)

To the waist in plain dress, face three-quarters to the right.

Dimensions.—29 $\frac{3}{8}$ ins. by 24 $\frac{1}{2}$ ins.

HENRY BONE, R.A. 1755–1834.

Painted in 1795 by John Opie, R.A.

Born at Truro. Apprenticed in 1771 to a china manufacturer at Plymouth, whence he accompanied his master to Bristol, and was employed in the celebrated porcelain works there. He arrived in London in 1779 and supported himself by enamelling watch cases, and painting miniatures. An attentive study of the chemistry of the colours and fluxes used for enamel painting enabled him in 1780 to produce a portrait of his wife in enamel, which at once led to distinction. He then commenced enamelling pictures after Sir Joshua Reynolds and the old masters on an unprecedentedly large scale. He was appointed enameller to George III. and the Prince Regent, and in 1811 was elected Royal Academician. Bone's amazing industry enabled him to complete a vast number of historical portraits, copies in enamel of unusual merit and fidelity, many of which were executed for the Prince Regent, the Duke of Bedford, Mr. Ord, and other possessors of the finest original works of art.

Presented by Opie to Henry Bone, and subsequently in the possession of his grandson, Mr. George Bone.

Purchased by the Trustees, June 1891. (869.)

To the waist, face three-quarters to the right.

Dimensions.—29 $\frac{3}{8}$ ins. by 24 $\frac{1}{2}$ ins.

RICHARD PARKES BONINGTON. 1801–1828.

Painted by Margaret Carpenter.

A highly gifted artist, who died young. Born at Arnold, near Nottingham. Went at an early age to Calais, and in Paris formed a friendship with Eugène Delacroix. He studied under Baron Gros, in France, where he achieved a brilliant reputation. He also visited the north of Italy. Bonington excelled in coast scenery and costume subjects. In 1827 he visited England, but his energies were overtaken, and he died of consumption in London. He was buried in St. James's Chapel, Pentonville.

Purchased by the Trustees, February 1877. (444.)

Bust, face nearly in full.

Dimensions.—29 ins. by 24 ins.

JOSEPH BONOMI. See SUPPLEMENT, page 532.

EDWARD BOSCAWEN. 1711-1761.

Painted in 1760 by Sir Joshua Reynolds, P.R.A.

Admiral. Was a younger son of the first Viscount Falmouth, and ancestor of the present peer. He served in the navy from his early youth, and in 1741 distinguished himself at the reduction of Porto Bello and the attack on Cartagena. In the ensuing year he was elected member of Parliament for Truro. Sailing for India in 1747, he conducted the siege of Pondicherry, and recovered Madras from the French. The great exploit of his life was the brilliant victory over the French fleet in the bay of Lagos in 1759. Familiarly known as 'Wrynecked Dick,' or 'Old Dreadnought.' He was interred in the church of St. Michael Penkivel, in Cornwall.

Presented by Evelyn, 6th Viscount Falmouth, June 1858. (44.)

To the waist, face three-quarters to the right, in naval uniform.

Dimensions.—29½ ins. by 24½ ins.

JAMES BOSWELL. 1740-1795.

Drawn in 1793 by George Dance, R.A.

The biographer of Dr. Johnson. Son of Boswell of Auchinleck, Ayrshire, and educated at Edinburgh. Came to London in 1760. First introduced to Dr. Samuel Johnson in May 1763. Travelled on the Continent in 1765-6, and made acquaintance with the Corsican patriot, Pascal Paoli, and by his advocacy of that cause gained some notoriety. During his friendship with Johnson he kept notes of the conversation in which he shared, or which he overheard. The result was the famous 'Life of Samuel Johnson,' first published in 1791. He also accompanied Johnson on his famous tour to the Hebrides, of which he published a 'Journal' in 1786. He survived Johnson about ten years.

Purchased by the Trustees, July 1898. (1139.)

To the waist, in profile to the left.

Dimensions.—9½ ins. by 7½ ins.

MATTHEW BOULTON, F.R.S. 1728-1809.

Medallion-portrait executed in 1807 by S. Brown.

Eminent engineer. Born in Birmingham. In 1762 he opened the famous Soho works with Mr. Fothergill, and the needs for water power there led him to direct his thoughts to the steam engine. This brought him into association with James Watt, and in 1772 they entered into partnership, which resulted in the complete invention of the steam-engine as an instrument of practical utility. Boulton was also concerned with the machinery for the copper coinage of Great Britain. Died at Soho.

Purchased by the Trustees, November 1906. (1451.)

For ANOTHER PORTRAIT, see page 483.

SIR THOMAS BOURCHIER, K.C.B. 1791-1849.

Painted in 1846 by Samuel Laurence.

A gallant officer who distinguished himself greatly in the China war under Admiral Sir William Parker. Son of Major-General Bouchier of Ardelong, county Clare. In his early years, having entered the service as midshipman in 1808, he was mainly employed on the American coast. He rose to be captain of the 'Blonde' during the war with China from 1840 to 1843, and headed the brigade of seamen in the capture of Canton.

Bequeathed, June 1884, by his widow. (720.)

Bust, face nearly full, in plain dress.

Dimensions.—15½ ins. by 12½ ins.

SIR PETER FRANCIS BOURGEOIS, R.A. 1756-1811.

Painted by Sir William Beechey, R.A.

Landscape painter. Born in London, the descendant of a respectable family at Berne, in Switzerland. Patronised by Lord Heathfield, he was at first intended for the army, but was more attracted to the arts, and placed under the care of De Louthembourg. In 1791 he was appointed painter to the King of Poland, who bestowed knighthood upon him, an honour confirmed by King George III. He was on terms of friendship with Noel Desenfans, a distinguished connoisseur, and inherited from him a valuable collection of pictures which had been formed for the King of Poland. These were eventually bequeathed by Sir Francis Bourgeois to Dulwich College. In 1793 Bourgeois was elected a member of the Royal Academy, and in 1794 appointed landscape painter to the King.

Purchased by the Trustees, February 1867. (231.)

To the waist, face three-quarters to the left, wearing Polish order.

Dimensions.—28½ ins. by 24 ins.

SIR JOHN BOWRING, LL.D., F.R.S. 1792-1872.

Bronze medallion, modelled in 1832 by P. J. David d'Angers and cast by L. Richard of Paris.

Linguist, writer, traveller, etc. Born at Exeter. Remarkable at an early age for his linguistic attainments. In 1822 arrested and imprisoned as a spy in France. Friend of Jeremy Bentham, and joint first editor of 'The Westminster Review.' Having been employed by the Government on important commissions connected with commerce and finance, Bowring entered Parliament in 1841 as a Radical and opponent of the Corn Laws. A strong advocate of the decimal system, he obtained the issue of the florin in the English currency. From 1847 to 1859 he was successively consul at Canton, Minister Plenipotentiary to

China, and first Governor of Hong Kong, and played a prominent part in the Chinese War of 1856. Author of many literary works, and translations from several languages. Died at Exeter.

Presented, February 1897, by Lionel Cust, M.A., F.S.A. (1082.)

Profile to the right.

Dimensions.— $5\frac{3}{4}$ ins. by $5\frac{3}{4}$ ins.

ANOTHER PORTRAIT.

Painted in 1826 by John King.

Presented, February 1898, by his widow. (1113.)

To below the waist, seated at a table, nearly full face.

Dimensions.— $35\frac{1}{2}$ ins. by $27\frac{1}{2}$ ins.

SIR WILLIAM BOXALL, R.A. 1800-1879.

Unfinished painting by Michel Angelo Pittatore.

Portrait-painter. Son of an Oxfordshire exciseman. Educated at Abingdon School. At first painted historical pictures, but latterly portraits, including those of many literary and artistic celebrities. Elected a royal academician in 1863. In 1865 he was appointed to the directorship of the National Gallery.

Purchased by the Trustees, November 1892. (937.)

To the waist, face three-quarters to the right.

Dimensions.— $26\frac{1}{2}$ ins. by 23 ins.

JOHN BOYDELL. 1719-1804.

Painted by Sir William Beechey, R.A.

Lord Mayor of London. Art publisher and engraver. A native of Shropshire. Took to engraving early in life, and was one of the chief print sellers and most loyal patrons of engraving in his day. Elected Alderman 1782, and Lord Mayor of London in 1790. In 1786 he started his enterprise of 'The Shakespeare Gallery' in order to advance English art, but it proved a failure financially, and the pictures and engravings were disposed of by lottery. He died in Cheapside.

Bequeathed, November 1892, by Henry Graves, Esq., of Pall Mall. (934.)

Small full-length, in alderman's gown.

Dimensions.— $20\frac{3}{8}$ ins. by $16\frac{3}{8}$ ins.

ROBERT BOYLE, F.R.S. 1627-1691.

*Painted by Frederic Kerseboom.**

Natural philosopher and chemist. Youngest son of the great Earl of Cork. Born at Lismore, in Ireland, and educated at

* Called by S. Pepys *Causiton*, in a letter addressed to John Evelyn, dated 30th August 1689.

Eton. Travelled through France, Switzerland, and Italy. Boyle was a universal observer of nature, and was the first to prove the elasticity of the air. In 1654 he settled at Oxford, and, in conjunction with Wilkins, Wallis, and Ward, led the way to establish the Royal Society. In 1661 Boyle was appointed Governor of the Corporation for Propagating the Gospel in New England. He bore much of the expense of printing the Scriptures in Welsh, Irish, Turkish, and the Indian and Malayan languages. He declined the presidency of the Royal Society and established by his will annual lectures "in proof of the Christian Religion." Bentley was the first preacher on this foundation. Buried in St. Martin's in the Fields, London.

Purchased by the Trustees, February 1885. (734.)

To the waist, in oval, standing, face three-quarters to the left.

Dimensions.—29½ ins. by 24 ins.

JAMES BRADLEY, D.D., F.R.S. 1693–1762.

A reduced copy from a painting by Thomas Hudson.

Astronomer-Royal. Educated at Balliol College, Oxford, ordained priest, 1719, and appointed to a living in Pembrokeshire. Acquiring from his uncle, the Rev. James Pound, a knowledge of astronomy, he quickly brought this to a high pitch. He was appointed Savilian professor of astronomy at Oxford in 1721, and Astronomer-Royal in 1742. He made some of the most important discoveries in the history of astronomy, including the aberration of light and the nutation of the earth's axis. Sir Isaac Newton said that Bradley "was the best astronomer in Europe." Died at Chalford, in Gloucestershire, and buried at Minchinhampton.

Purchased by the Trustees, November 1896. (1073.)

To the waist, in clerical dress, face three-quarters to the right.

Dimensions.—9½ ins. by 7¾ ins.

SIR JOHN BRAMSTON. 1577–1654.

Painted by Daniel Mytens.

Judge. Born at Maldon in Essex; he became a student at Jesus College, Cambridge, and having entered the Middle Temple was called to the bar in 1602. In 1634 he was made King's Serjeant and knighted. In April 1635, he became Chief Justice of the King's Bench, but in consequence of his deciding against the Crown in the celebrated case of John Hampden, his appointment was cancelled. In the terms of peace offered to the King at Oxford in 1643, his re-appointment as Lord Chief Justice was recommended by the Parliament. He was nominated in 1647 a

Commissioner of the Great Seal, with a seat in the House of Lords, but he evaded discharging the duties, and also declined to accept office as Chief Justice. He died at Skreens, near Roxwell, in Essex.

Presented, May 1877, by the Honourable Society of Judges and Serjeants-at-Law. (462.)

To the waist, in judge's robes, face three-quarters to the right.
Dimensions.— $29\frac{1}{4}$ ins. by $24\frac{1}{8}$ ins.

SIR DAVID BREWSTER, F.R.S., K.H. 1781-1868.

Painted in 1864 by Sir John Watson Gordon, R.A., P.R.S.A

Philosopher, optician, inventor, and a brilliant writer on scientific subjects. Born at Jedburgh, in Scotland, the son of a schoolmaster, he raised himself by force of intellect to the front rank of British men of science. Brewster discovered the law of the polarization of light, and invented the dioptric apparatus for the illumination of lighthouses. As inventor of the stereoscope and kaleidoscope he is more popularly known. Conjointly with Davy, Herschel, and Babbage, he established the British Association, over which he presided in the year 1849. Author of numerous contributions to encyclopædic publications. During the last eight years of his life he was Principal of the University of Edinburgh.

Deposited, November 1883, by the Trustees and Director of the National Gallery, to whom it had been presented, in 1865, by the artist's brother, Henry G. Watson, Esq. (691.)

Life-size seated figure to the knees, facing the spectator.

Dimensions.— $49\frac{1}{2}$ ins. by $39\frac{1}{2}$ ins.

ALEXANDER HOOD, FIRST VISCOUNT BRIDPORT, K.B. 1726-1814.

Painted by Lemuel Francis Abbott.

Admiral. Son of the vicar of Butleigh, in Somersetshire, and younger brother of Lord Hood, although, having been the first to enter the navy, he became in after life the senior admiral. Both brothers were initiated in their profession by the friendly interest and guidance of Vice-Admiral Smith. Alexander Hood, when captain of the 'Minerva' frigate, recovered the 'Warwick,' an English ship of the lines, from the hands of the French. He was made rear-admiral in 1780, and in 1782 sailed as second in command of the fleet under Lord Howe to relieve Gibraltar. He held the same rank in the Channel Fleet in 1794, and bore a distinguished part in the great victory of the 1st of June. In 1795 he engaged the French fleet off L'Orient, and took three ships of the line. He held the command of the Channel Fleet

till 1800, and was successively raised to the Irish and English peerages by the title of Baron and Viscount Bridport.

Purchased by the Trustees, February 1862. (138.)

To the waist, in naval uniform, face nearly in full.

Dimensions.—29½ ins. by 24½ ins.

JOHN BRIGHT. 1811–1889.

Painted in 1879 by Walter William Oules, R.A.

The eminent statesman and orator. Born near Rochdale, and the son of a cotton spinner there. A member of the Society of Friends and educated in their schools. One of the leading members of the Anti-Corn Law League in 1839. With Richard Cobden he was one of the chief leaders in the agitation for free trade. Entered Parliament as M.P. for Durham in 1843, and for Manchester in 1847. On losing his seat there in 1854, he was elected M.P. for Birmingham and continued to represent that city until his death. He was a confirmed Radical, and an unflinching supporter of peace, financial reform, and a commercial policy. In 1868 he accepted office as President of the Board of Trade, and in 1873 and again in 1881 as Chancellor of the Duchy of Lancaster. He was one of the most eloquent public speakers of his day, and his principal speeches have been published.

Presented, May 1889, by Leopold Salomons, Esq. (817.)

Life-sized seated figure to the knees, in black clothes, facing the spectator.

Dimensions.—48½ ins. by 38¾ ins.

ANOTHER PORTRAIT.

Plaster bust, modelled by Sir Joseph Edgar Boehm, Bart., R.A.

Purchased by the Trustees, June 1891. (868.)

JOHN BRITTON, F.S.A. 1771–1857.

Painted in 1845 by John Wood.

An eminent architectural draftsman and writer on topography; generally known as 'the Wiltshire Antiquary.' Born at Kingston, in Wiltshire. On quitting school at Chippenham he was bound apprentice to an uncle, a wine merchant in London. Author of 'Cathedral Antiquities,' a work distinguished for an accuracy of detail and a rendering of gothic ornament hitherto unexampled. John Britton was self-taught and self-made, owing his success chiefly to an excellent memory and indomitable perseverance.

Presented, November 1882, by his widow. (667.)

Small seated figure to the knees, face three-quarters to the left.

Dimensions.—16¾ ins. by 13½ ins.

THOMAS BRITTON. 1654-1714.

Painted in 1703 by J. Woollaston.

Known as the Musical Small-coal Man. Born in Northamptonshire. Followed the business of a vendor of small coal at Clerkenwell. Besides having a great taste for literature, he cultivated chemistry and music, and became an adept in the Rosicrucian science. He is considered to have been the first to establish musical concerts, which, although the accommodation was mean, were attended by the most fashionable company. Even Handel and Pepusch performed at them. Britton was seen in the morning with his sack and measure (as shown in the picture), carrying small coal, and in the evening presiding at his entertainments. He was a collector of rare books, and his library and musical instruments were sold by public auction.

Transferred from the British Museum, June 1879. (523.)

To the waist, in grey dress and black hat, with a coal-measure, facing the spectator.

Dimensions.— $29\frac{1}{2}$ ins. by $24\frac{1}{2}$ ins.

CHARLOTTE BRONTË, (MRS. ARTHUR BELL NICHOLLS),
1816-1855.

Drawn in crayons in 1850 by George Richmond, R.A.

Novelist. Third daughter of the Rev. Patrick Brontë. Born at Thornton, in Yorkshire, and brought up with her family at Haworth, near Bradford. Educated at Cowan's Bridge School, and at Roehead School, near Leeds, becoming later a governess at Roehead and elsewhere. In 1842 she, with her sister Emily, went to learn foreign languages at Brussels and entered a *pensionnat* kept by Prof. and Mme. Héger. Thither she returned as teacher in 1843, and remained for a year in that capacity. After her return to Haworth she, with her sisters Emily and Anne, published in 1846 a small volume of verse, which attracted little notice at the time. A novel entitled 'The Professor,' did not find a publisher, but another, entitled 'Jane Eyre' was published by Messrs. Smith and Elder in August, 1847, and made Charlotte Brontë famous for ever. She subsequently published 'Shirley,' 1849, and 'Villette,' 1853, novels, which maintained, if they did not increase her reputation as a writer. In June, 1854, she married her father's curate, the Rev. A. B. Nicholls, but her health broke down and she died at Haworth on March 31st, 1855, where she was buried.

Bequeathed by her husband, the Rev. Arthur Bell Nicholls, and accepted by the Trustees, February, 1907. (1452.)

Head and shoulders (vignetted), face three-quarters to the right.

Dimensions.—30 ins. by 25 ins.

ANOTHER PORTRAIT.

Painted in water colours in 1850, and stated to be by 'Paul' (or Constantin) Héger, after an earlier portrait by her brother Branwell Brontë.

Purchased by the Trustees, July, 1906. (1444.)

Seated figure to below the knees, three quarters to the left.

Dimensions—12 ins. by 9 ins.

SIR JAMES BROOKE. 1803-1868.

Marble bust, sculptured by Thomas Woolner, R.A.

Rajah of Saráwak. Born at Benares in India and educated at Norwich Grammar School. In 1819 he entered the Madras Native Infantry, and in 1826 raised a body of horse which served during the Burmese war, during which he was dangerously wounded. In 1838, being of independent means, he fitted out an expedition on his own account to Borneo and established himself in Saráwak, where he gained the confidence of the natives, who offered him the government of their country. As rajah Brooke was successful in crushing the frequent piracy off the coast. Some of his acts, having been considered illegal, were inquired into by a Parliamentary Commission, which exonerated him completely. Subsequently Brooke obtained from the British Government a recognition of his territory at Saráwak as an independent state.

Bequeathed by Mrs. Susan T. Knox, and accepted by the Trustees, February 1905. (1426.)

HENRY PETER, FIRST BARON BROUGHAM AND VAUX.
1778-1868.

Painted by James Lonsdale.

Lord Chancellor. Born and educated in Edinburgh. At the age of 18 he produced a paper on 'The Inflection, Reflection, and Colours of Light,' which was published in the Transactions of the Royal Society. In 1800 he passed as an advocate in the Scottish law courts. In 1802 he joined Lord Jeffrey, Sydney Smith, and Francis Horner in founding the 'Edinburgh Review' and contributed three articles to its first number. In 1803 he was called to the bar in London, admitted to Lincoln's Inn, and in 1805 settled in London. Elected M.P. for Camelford in 1810. Appointed Attorney General to Queen Caroline April 1820, and conducted her defence in the House of Lords. Declined the place of Lord Chief Baron offered him by Mr. Canning. When the ministry, headed by Earl Grey, succeeded that of the Duke of Wellington, Mr. Brougham became Lord Chancellor, and was created Baron Brougham and Vaux. His utmost energies were applied in the House of Lords to the carrying of the Reform Bill. After four years' tenure of office he went out with his

party, November 22nd, 1834; but when the Whigs were reinstated in power, the following year, Lord Brougham was not restored. He was elected Lord Rector of the University of Glasgow in 1825, and was chosen Chancellor of the University of Edinburgh in 1860. He died at Cannes in France, where he had purchased an estate.

Presented, March 1873, by the son of the artist, James John Lonsdale, Esq. (361.)

Half-length, face nearly in profile to the left.

Dimensions.—45 ins. by 33½ ins.

(a.) ANOTHER PORTRAIT.

Two pen and ink sketches by Charles H. Lear.

Taken in Penrith church in 1857.

Presented, February 1907, by John Elliot, Esq., of Hoylake. (1457.)

A half-length figure seated reading, and a whole-length holding his hat.

Dimensions.—5¾ ins. by 5¾ ins. and 7 ins. by 4½ ins.

(b.) ANOTHER PORTRAIT.

Bust modelled in plaster by George Gammon Adams.

Purchased by the Trustees, April 1899. (1203.)

For ANOTHER PORTRAIT see page 486.

FORD MADOX BROWN. 1821-1893.

Drawn in pencil in 1852 by Dante Gabriel Rossetti.

An eminent historical painter. Born at Calais. Studied painting at Antwerp and Paris and in Italy. As a painter and thinker of great intellectual power and originality he may be considered as the founder of the 'Pre-Raphaelite School' in England, although he was never a member of the so-called brotherhood. His picture of 'Christ washing St. Peter's Feet' is in the National Gallery. His principal works are the wall-paintings in the Town Hall at Manchester, which were completed shortly before his death.

Presented, December 1895, by his son-in-law, William Michael Rossetti, Esq. (1021.)

Half-length, face three-quarters to the right.

Dimensions.—6¾ ins. by 4½ ins.

ELIZABETH BARRETT BROWNING. 1809-1861.

Drawn in chalk at Rome in 1859 by Field Talfourd.

Poetess. Daughter of Edward Moulton, who afterwards took the name of Barrett, under whose care she received a classical

education. At the age of 17 she published 'An Essay on Mind'; a translation of the 'Prometheus Bound' of Æschylus in 1833; 'The Seraphim and other Poems,' 1838; 'A Drama of Exile, a Vision of Poets, and the Dead Pan,' 1844. In 1846 married Robert Browning, the poet, and settled in Italy, where she produced 'Casa Guidi Windows,' 1851; 'Aurora Leigh,' 1857; and 'Poems before Congress,' 1860. She died at Florence.

Presented, April 1871, by her friend, Miss Ellen Heaton. (322.)

Vignette, face three-quarters to the left.

Dimensions.—24 ins. by 17½ ins.

ROBERT BROWNING. 1812–1889.

Painted in 1875 by George Frederick Watts, R.A.

Eminent poet. Born at Camberwell. Educated at University College, London, and on the continent. In 1833 published 'Pauline,' a dramatic poem, and in 1835 'Paracelsus.' In 1837 he wrote his first drama, 'Strafford.' He continued to produce volumes of poetry of great beauty and intellectual merit, the most important being 'Men and Women,' 1855. 'Dramatis Personæ,' 1864, 'The Ring and the Book,' 1867, 'Balaustion's Adventure,' 1871. His last volume, 'Asolando,' was published on the day of his death, which occurred at Venice on December 12, 1889. He was buried in Westminster Abbey. His poems show great insight into human character, and are replete with imaginative power and profound sympathy. Husband of Elizabeth Barrett Browning, the poetess.

Presented, December 1895, by the artist. (1001.)

To the waist, profile to the right.

Dimensions.—25½ ins. by 20½ ins.

(a) ANOTHER PORTRAIT.

Painted in 1884 by Rudolph Lehmann.

Presented, June 1890, by the artist. (839.)

Half-length life-sized standing figure, face nearly in profile to the right.

Dimensions.—36½ ins. by 28 ins.

(b) ANOTHER PORTRAIT.

Drawn in chalk at Rome in 1859 by Field Talfourd.

Purchased by the Trustees, July 1900. (1269.)

Vignette, face three-quarters to the right.

Dimensions.—25¼ ins. by 17½ ins.

JAMES BRUCE, OF KINNAIRD. 1730–1794.

Painter unknown.

The well-known Abyssinian traveller; born at Kinnaird in Stirlingshire, and educated at Harrow and Edinburgh. Although

in the first instance intended for the law, he entered into partnership with a wine merchant, and, on the death of his father in 1758, finding himself in possession of a moderate fortune, he was enabled to relinquish business and to gratify his strong desire for foreign travel and exploration. Having already devoted his attention to the Arabic and Ethiopic languages, and studied drawing, he was assisted in his views by the Earl of Halifax, who, in 1762, appointed him Consul-General at Algiers, under the condition of his visiting the interior of Barbary and making sketches of the antiquities at that time existing there. But he subsequently carried out a far greater design in his journey to Abyssinia. The result was published in 1790 in five quarto volumes, entitled 'Travels to discover the Sources of the Nile, in the years 1768-73.' After so many perilous adventures in foreign lands, the death of Bruce was at last caused by an accidental fall down his own staircase, at Kinnaird.

Purchased by the Trustees, May 1860. (100.)

To the waist, seated, face nearly in profile to the left, writing at a table.

Dimensions.—29 ins. by 24½ ins.

ISAMBARD KINGDOM BRUNEL, F.R.S. 1806-1859

Painted in 1856 by John Callcott Horsley, R.A.

Eminent civil engineer. Son of Sir Marc Isambard Brunel. Born at Portsmouth, and helped his father in the construction of the Thames Tunnel. In 1830 he commenced the Clifton Suspension Bridge, which was completed in 1864 by Barlow and Hawkshaw. He designed the 'Great Western,' the first great ocean steamer, and also built the 'Great Eastern' steamship, the largest in the world. He was engineer to the Great Western Railway. A life of Brunel was published by his son in 1870.

Presented, March 1895, by his son, Isambard Brunel, Esq. (979.)

Three-quarters length, face three-quarters to the right.

Dimensions.—35½ ins. by 27½ ins.

SIR MARC ISAMBARD BRUNEL. 1769-1849.

Painted in 1813 by James Northcote, R.A.

Civil engineer. Born at Hacqueville, in Normandy, and educated at Rouen with a view to his entering holy orders. But his genius having manifested itself for mechanical pursuits, he went through a course of studies to qualify him for the naval profession. He made several voyages to the West Indies, and on the outbreak of the French Revolution, established himself as a civil engineer at New York in 1793. Through the patronage of Earl Spencer the genius of Brunel found a wider scope in

England, where, under the auspices of Earl St. Vincent, then at the head of the Admiralty, his plan for producing ships' blocks by machinery instead of manual labour was carried into execution in Portsmouth Dockyard. These arrangements were completed in 1806. Steam navigation also engaged a large share of his attention, and he established the Ramsgate vessels, which were amongst the first steamboats that were used on the River Thames. Brunel was the author of many other useful and ingenious inventions. His greatest and most universally known work, the Thames Tunnel, was commenced under the auspices of the Duke of Wellington in 1824, and opened to the public for traffic in 1843. In 1841 he received the honour of knighthood.

Presented, March 1895, by his grandson, Henry Marc Brunel, Esq. (978.)

Seated figure to the knees, face three-quarters to the right.

Dimensions.—49½ ins. by 39 ins.

For ANOTHER PORTRAIT, see page 484.

GEORGE BUCHANAN. 1506–1582.

Painted in 1581; artist unknown.

Scottish historian and poet. Tutor to James VI. of Scotland. Born at Killearn, in the county of Stirling. Educated at Paris. Served with the French army in Scotland, and became a student at the University of St. Andrew's. He translated Linacre's Latin Grammar from English into Latin, printed in 1533. At Paris he incurred the enmity of Cardinal Beaton. During imprisonment in a Franciscan monastery he translated the Psalms into Latin. He openly professed the Protestant religion, and was employed in reforming the Universities. Buchanan attached himself to the Regent Moray, and accompanied him to England, to prefer charges against Queen Mary, his former benefactress. Queen Elizabeth, to whom he had addressed some laudatory verses, settled a pension of 100*l.* upon him. He was appointed preceptor to the young King James VI. of Scotland, and held some important posts in the Scottish government. He published, in 1571, his '*Detectio Mariæ Reginae*,' and, in 1579, his treatise '*De jure Regni apud Scotos*.' His last work was a history of Scotland, published on the day that he died. He was buried at the expense of the city of Edinburgh in the Grey-Friars churchyard.

Transferred from the British Museum, June 1879. (524.)

Three-quarters length, standing in black robe, face three-quarters to the left.

Dimensions.—13¾ ins. by 10½ ins.

GEORGE VILLIERS, FIRST DUKE OF BUCKINGHAM, K.G., AND
FAMILY. 1592-1628.

Painted by Gerard Honthorst.

Third son of Sir George Villiers. Born at Brooksby in Leicestershire. The favourite of two successive Kings, James I. and Charles I., and celebrated for his handsome appearance and romantic career. He accompanied the latter, when Prince of Wales, to Spain, on his romantic expedition to woo the Infanta, 1623. George Villiers filled many of the highest offices of court and state, and was the chief dispenser of royal patronage. In 1616 he became K.G. and Master of the Horse, and was raised to the peerage as Viscount Villiers; in 1619 he was appointed Lord Admiral of England, having previously received in rapid succession the patents of Earl and Marquess of Buckingham, and during his absence in Spain a Dukedom was bestowed upon him. He had attained almost supreme power in the government, when he was stabbed mortally by Felton at Portsmouth in August 1628. He was buried in Westminster Abbey.

He married Catherine Manners, daughter of the Earl of Rutland, here represented, holding her infant son, successor to the Dukedom, on her lap. Mary Villiers, the eldest child, who stands beside her, was afterwards Duchess of Richmond and Lenox.

Purchased by the Trustees, March 1884. (711.)

The figures, except the infant child, are seen to the knees.

Dimensions.—56 ins. by 76½ ins.

GEORGE VILLIERS, SECOND DUKE OF BUCKINGHAM, K.G.
1627-1687.

Painted by Sir Peter Lely.

The profligate courtier and companion of Charles II. Born at Wallingford House, London. Attended Charles II. during the Civil Wars. One of the Cabal Ministry. Author of various poems and the play of 'The Rehearsal.' Satirised by Dryden as 'Zimri' in the poem of 'Absalom and Achitophel,' as

"A man so various that he seem'd to be
Not one but all mankind's epitome;
Stiff in opinion—always in the wrong—
Was everything by starts and nothing long;
Who in the course of one revolving moon
Was chemist, fiddler, statesman, and buffoon;
Then all for women, painting, rhyming, drinking;
Besides a thousand freaks that died in thinking."

He slew the Earl of Shrewsbury in a duel, 1668.

Purchased by the Trustees, February 1869. (279.)

Bust, three-quarters to the left, in Garter robes.

Dimensions.—29 ins. by 24 ins.

WILLIAM BUCKLAND, D.D. 1784-1856.

Electrotype from a bust, modelled by Henry Weekes, R.A.

Dean of Westminster, and eminent geologist. Born at Tiverton, Devon, and educated at Winchester and Oxford. In 1813 he was appointed reader in Mineralogy at Corpus Christi College, Oxford, and subsequently became reader in Geology to the University. His original views were shown in a lecture which he delivered there in 1820, and afterwards published under the title 'Vindiciæ Geologicæ, or the connection of Geology with Religion explained.' In 1825 Dr. Buckland was made a canon of Christ Church, Oxford: and when the British Association assembled in that city in 1832, he was called upon to preside over their meetings. He published in 1836 his famous Bridgewater treatise, 'Geology and Mineralogy considered with reference to Natural Theology.' In 1845 he was appointed Dean of Westminster, and, as a Trustee of the British Museum, contributed largely to the value of the national collections.

Presented, March 1860, by the sculptor. (255.)

ANOTHER PORTRAIT.

Painted by Thomas Phillips, R.A.

Presented, November 1900, by his daughter, and her husband, George Cox Bompas, Esq. (1275.)

Bust, face three-quarters to the left.

Dimensions—30 ins. by 25 ins.

SIR FRANCIS BULLER, BART. 1746-1800.

Painted by Mather Brown.

Judge. Descended from a distinguished Devonshire family. His mother was sister of Lord Chancellor Bathurst. He entered at the Inner Temple 1763, and was called to the bar in 1772. Lord Mansfield promoted his advancement, and in 1778 he was appointed a judge of the King's Bench, being then at the early age of 32. He received a baronetcy in 1790, and in 1794 was removed into the Court of Common Pleas. He died at his house in Bedford Square, and was buried in St. Andrew's, Holborn.

Presented, May 1877, by the Honourable Society of Judges and Serjeants-at-Law. (458.)

Seated figure to the knees, in judge's robes, face three-quarters to the left.

Dimensions.—49½ ins. by 39 ins.

JOHN BUNYAN, 1628-1688.

Painted at the age of 56 by Thomas Sadler.

Author of 'The Pilgrim's Progress.' Born at Elstow in Bedfordshire, the son of a brasier, or tinker, to which trade he was

brought up. In 1644 he enlisted in the army and led a soldier's life, but soon after an early marriage, he directed his thoughts to religion, and after passing through much mental conflict, became a nonconformist minister. He quickly attained fame as a preacher, and as a powerful writer on religion, and after the Restoration was arrested and imprisoned for twelve years in the county gaol at Bedford. During this period Bunyan wrote many works, the most important being 'The Pilgrim's Progress,' first published in 1678, followed by a second part in 1684. This work has attained worldwide fame and popularity. After his release Bunyan was called to the pastorate at Bedford, and continued to preach without serious molestation until his death, which occurred in London. He was buried in Bunhill Fields, Finsbury.

Purchased by the Trustees, January 1902. (1311.)

To the waist, in brown coat, facing the spectator.

Dimensions—29 ins by 24 ins.

SIR FRANCIS BURDETT, BART. 1770-1844.

Painted by Sir Martin Archer Shee, P.R.A.

Politician. Entering Parliament for the first time in 1796 as member for Boroughbridge, and afterwards for Middlesex, he speedily attained high distinction as an orator in the foremost Opposition ranks. Sir Francis was wounded in a duel with Mr. James Paull, 1807, on Wimbledon Common, and returned for Westminster by a great majority immediately afterwards. On the publication of a letter in 1810, in Cobbett's 'Political Register,' denying the power of the House to imprison delinquents, he was committed to the Tower, and remained in confinement nearly three months—the last of its long series of state prisoners. He declined to stand for Westminster at the general election in 1837, but was returned for Wiltshire, and retained his seat for that county till his death.

Presented by his daughter, Mrs. Trevanion, June 1876. (432.)

To the waist, in blue coat, face three-quarters to the left.

Dimensions.—29 ins. by 24 ins.

ANOTHER PORTRAIT.

Painted in watercolours, probably by Adam Buck.

Purchased by the Trustees, May 1899. (1229.)

Seated to the knees, in profile to the left.

Dimensions.—7½ ins. by 5½ ins.

For ANOTHER PORTRAIT see pages 486 & 488.

WILLIAM CECIL, FIRST BARON BURGHLEY, K.G. 1520-1598.

Painted probably by Marc Gheeraedts.

Lord High Treasurer. The great minister of Queen Elizabeth. Son of Richard Cecil, Master of the Robes to Henry VIII. Born at Bourn in Lincolnshire, and educated at Grantham and Stamford, and at St. John's College, Cambridge. He studied the law at Gray's Inn, and was appointed Master of Requests. He accompanied the Protector Somerset to Scotland, and was present at the battle of Musselburgh. He was advanced to the office of Secretary of State, and, on the accession of Queen Elizabeth, was also made Master of the Court of Wards. In maintaining his supremacy he was in constant rivalry with the Earl of Leicester. In 1571 Cecil was raised to the peerage by the title of Baron Burghley, and in the following year elected a Knight of the Garter, and succeeded the Marquess of Winchester as Lord High Treasurer. After the discovery of Babington's conspiracy Cecil never ceased to urge the necessity of the trial and execution of Mary Queen of Scots. One of Lord Burghley's latest efforts was, in opposition to the youthful Earl of Essex, to bring about a peace with Spain. He was buried at Stamford.

Purchased by the Trustees, March 1873. (362.)

Half-length, in Garter robes, face three-quarters to the right.

Dimensions.—43½ ins. by 35½ ins.

(a.) ANOTHER PORTRAIT.

Painter unknown.

Presented, June 1884, by the Principal and Antients of Barnard's Inn. (715.)

Half-length in black, with the order of the Garter, face three-quarters to the right.

Dimensions.—34½ ins. by 28 ins.

For ANOTHER PORTRAIT see page 516.

EDMUND BURKE. 1729-1797.

Painted by Sir Joshua Reynolds, P.R.A.

The eminent statesman, orator, and writer.

The son of an attorney. Born at Dublin. Educated in the school of Abraham Shackleton, a Quaker, in Kildare, and afterwards at Trinity College, Dublin. Entered the Middle Temple 1753, where he applied more to general literature than to law. In 1756 he published his 'Philosophical Enquiry into the Origin of our Ideas on the Sublime and Beautiful,' which introduced him to the most eminent literary characters of the day. Shortly after this Burke suggested to Dodsley the plan of the 'Annual Register,' the historical portion of which he wrote for several

years. In 1765 he became private secretary to the Marquess of Rockingham, and was returned to Parliament for Wendover. In the contest between Great Britain and the American colonies, Burke was distinguished as a vehement opponent of the Government. His celebrated speech on American taxation was delivered April 19th, 1774. At this period he brought in and carried his famous Bill for the reform of the Civil List. In the second Rockingham administration he was appointed Paymaster-General of the Forces. In 1783 Burke had his share in the Coalition Ministry; but on the establishment of Pitt at the head of affairs, Burke was thrown into opposition, and never afterwards was a member of the Government. In February 1788 began the trial of Warren Hastings in Westminster Hall, when Burke opened the impeachment in a speech of four days' duration. In 1790 he published his celebrated 'Reflections on the French Revolution,' which produced a complete estrangement from Fox. He warmly supported the ministry in hostility to France. In 1794 he retired from Parliament, and died at Beaconsfield.

Purchased by the Trustees, February 1882. (655.)

Face turned nearly in profile to the left, wearing his natural brown hair.

Dimensions.—29 $\frac{3}{4}$ ins. by 24 $\frac{3}{4}$ ins.

ANOTHER PORTRAIT.

Copy in miniature after a painting, executed in 1774 by James Barry, R.A., in the National Gallery of Ireland.

Purchased by the Trustees, March 1891. (854.)

Bust, face three-quarters to the right.

Dimensions.—2 $\frac{3}{8}$ ins. by 2 ins.

RICHARD BOYLE, FIRST EARL OF BURLINGTON AND SECOND EARL OF CORK. 1612-1697.

Painted in the school of Sir Anthony Van Dyck.

Son of the first Earl of Cork. Born at Youghal. Friend of the Earl of Strafford, and a strenuous supporter of the Royalist cause. After the Restoration he was raised to the Earldom of Burlington in England. Built Burlington House in Piccadilly.

Purchased by the Trustees, March 1892. (893.)

Bust, facing the spectator.

Dimensions.—20 ins. by 15 ins.

GILBERT BURNET, D.D., F.R.S. 1643-1715.

Painted in 1690 by John Riley.

Bishop of Salisbury and historian. Born at Edinburgh, educated at Aberdeen, and received a licence to preach according to the forms of the Scotch Church in 1661. In 1665 he received ordination from the Bishop of Edinburgh, and officiated

during five years as minister of Saltoun in East Lothian. His first publication appeared in 1669. That same year he was appointed Professor of Divinity at Glasgow. In 1674 Burnet removed to London, and became preacher at the Rolls Chapel. His 'Memoirs of the Dukes of Hamilton,' published in 1676, was followed, in 1679, by the first folio volume of the 'History of the Reformation,' for which the author received the extraordinary honour of the thanks of both Houses of Parliament. After the execution of Lord Russell, whom he attended on the scaffold, he fell into disfavour with the Court, and was deprived of his ecclesiastical appointments. On the accession of King James, Burnet retired to the Continent. In Holland he acquired the favour and confidence of William Prince of Orange, and accompanied him to England as his chaplain in 1688. After the Revolution he was appointed Bishop of Salisbury, and in 1698 was entrusted with the education of the Duke of Gloucester, son to the Princess Anne. In 1699 his 'Exposition of the Thirty-nine Articles' first appeared. Burnet died at his house in Clerkenwell. The 'History of his own Life and Times' was published by his son in 1724.

Purchased by the Trustees, March 1863. (159.)

To the waist in an oval framework, face three-quarters to the right.

Dimensions.— $29\frac{1}{2}$ ins. by $24\frac{3}{8}$ ins.

JOHN BURNET, F.R.S. 1784-1868.

Painted by John Simpson.

Painter, engraver, and writer on art. Born at Musselburgh, near Edinburgh. Studied at the Trustees' Academy there. Apprenticed to Robert Scott, the engraver. Engraved several plates after Wilkie, and exhibited paintings at the Royal Academy in London. Author of 'A Practical Treatise on Painting' and other works.

Bequeathed, November 1892, by Henry Graves, Esq., of Pall Mall. (935.)

Half-length seated figure, face three-quarters to the left.

Dimensions.—35 ins. by 27 ins.

THOMAS BURNET. 1635?-1715.

Painted in 1675 by Louis Elle, who assumed the name of Ferdinand.

Master of the Charterhouse. Born at Croft in Yorkshire. Studied at Clare Hall, Cambridge, under Dr. Tillotson. Author of 'Telluris Theoria Sacra,' 1681, and 'De Statu Mortuorum.' Was made Master of the Charterhouse in 1685. (526.)

Transferred, June 1879, from the British Museum.

To the waist, in an oval, face three-quarters to the left.

Dimensions.— $28\frac{1}{4}$ ins. by $22\frac{1}{4}$ ins.

CHARLES BURNEY, Mus. Doc., F.R.S. 1726-1814

Drawn in 1794 by George Dance, R.A.

Musician and author. Born at Shrewsbury, the son of a portrait painter. Educated at Chester and studied music at Shrewsbury. In 1744 he went to London to work under Dr. Arne. He attained success as a musician and as a member of fashionable society. While organist at Lynn Regis he compiled his well-known 'History of Music.' Late in life he was appointed organist of Chelsea Hospital, where he died. He was the father of Frances Burney (Mme. d'Arblay), the novelist.

Purchased by the Trustees, July 1898. (1140.)

Seated to the waist, in profile to the left.

Dimensions.—9 $\frac{3}{8}$ ins. by 7 $\frac{1}{8}$ ins.

ROBERT BURNS. 1759-1796

Painted by Alexander Nasmyth.

Eminent poet. The immortal "Ayrshire ploughman." He was born in a cottage which his father, William Burness, a poor gardener, had built with his own hands. The elements of learning, including also the rudiments of the French language, were imparted to young Robert at the parish school of Dalrymple. It was in his sixteenth year that he first, as it was termed by himself, "committed the sin of rhyme." After his father's decease, in absolute poverty, in 1784, Burns determined to try his fortune in Jamaica, and in order to raise money for his passage proposed to publish his few poems by subscription. Their unexpected but most deserved success detained the poet in Scotland, and at a later period he obtained a small office as exciseman. In 1792, at the suggestion of Mr. George Thomson, then a clerk at Edinburgh, Burns composed new songs (many of them masterpieces) for a collection of Scottish national airs, and he continued to add to that collection until even the last month of his too brief existence.

This portrait was painted for Mr. George Thomson, of Edinburgh, mentioned above.

Presented, June 1858, by John Dillon, Esq. (46.)

To the waist, within an oval framework, face three-quarters to the left.

Dimensions.—(Oval) 12 $\frac{1}{2}$ ins. by 9 $\frac{1}{2}$ ins.

SIR RICHARD FRANCIS BURTON, K.C.M.G. 1821-1890.

Painted in 1876 by Lord Leighton, P.R.A.

Traveller and Orientalist. Born at Barham House, Herts. Entered East India Company's service, 1842, and in India acquired a thorough knowledge of several Oriental languages. In

1851 he made his way as a wandering dervish to Mecca and Medina. In 1856, with Captain Speke, he explored the Lake regions of Central Africa and discovered Lake Tanganyika. In 1860 he visited the Mormon settlement in Utah. Served as Consul at Fernando Po in Brazil, at Damascus, and from 1872 until his death at Trieste.

Translator of Camoens's 'Lusiads,' 'The Thousand and One Nights,' etc., and author of a history of 'The Sword,' and numerous volumes relating to his travels.

Presented, November 1896, by the artist's sisters in accordance with their brother's wish. (1070.)

To the waist, face three-quarters to the left.

Dimensions.— $23\frac{1}{2}$ ins. by $19\frac{1}{2}$ ins.

RICHARD BUSBY, D.D. 1606-1695.

Painter unknown.

Head master of Westminster School. Born at Lutton, in Lincolnshire. Educated at Westminster, and elected student of Christ Church, Oxford, in 1624. Appointed, in 1640, to the head mastership of Westminster School, which he maintained in high repute, with severe discipline, during a term of 55 years. In 1660 the King gave him a prebendal stall in Westminster Abbey. He was also made treasurer and canon residentiary of Wells. He was buried in Westminster Abbey, where a monument was erected to his memory. He used to say, in defence of his discipline, that the rod was his sieve, and that whosoever could not pass through it was no boy for him.

Purchased by the Trustees, March 1876. (419.)

Bust, face three-quarters to the left, in black gown.

Dimensions.— $29\frac{1}{2}$ ins. by $24\frac{3}{8}$ ins.

SAMUEL BUTLER. 1612-1680.

Drawn in crayons by Edward Lutterel.

Author of 'Hudibras.' Son of a farmer. Born at Strensham, in Worcestershire, and educated at the cathedral school. He is said also to have studied at Cambridge. Butler, during the period of the Civil War, was attached to the family of Sir Samuel Luke, a Puritan, and one of Cromwell's officers in Bedfordshire, from whose person the character of Hudibras, in his famous poem, was taken. At the Restoration, Butler became secretary to the Earl of Carbery, the Lord President of Wales, and was appointed steward of Ludlow Castle. In 1663 was published the first part of his celebrated poem of 'Hudibras,' the second in 1664, and the concluding part in 1678. Its popularity was unprecedented, but the author lay neglected and

died in London in poverty. He was interred at the expense of a friend in St. Paul's, Covent Garden, a bust and cenotaph were subsequently placed in Westminster Abbey.

Purchased by the Trustees, July 1867. (248.)

Small portrait to the waist, face three-quarters to the right.

Dimensions.—12½ ins. by 9½ ins.

SIR WILLIAM BUTTS, M.D. 1485 ?-1545.

Painted at the age of 59 after Holbein.

Physician to King Henry VIII., and one of the founders of the College of Physicians. He was a native of Norfolk, and educated at Gonville Hall, Cambridge. The King appointed him his domestic physician, and bestowed the honour of knighthood on him. Many prescriptions in his handwriting are still preserved in the British Museum. He enjoyed especial favour at Court, and was selected as the subject of some epigrams by Bishop Parkhurst. He is introduced in Shakespeare's play of Henry VIII. (Act. V., sc. 2).

Purchased by the Trustees, February 1866. (210.)

To the waist, face three-quarters to the right, in black gown and cap.

Dimensions.—Panel, 18½ ins. by 14½ ins.

GEORGE GORDON, SIXTH BARON BYRON. 1788-1824.

Painted by Thomas Phillips, R.A.

The Poet. Born in Holles Street, London. At the age of five years George Byron (for he did not inherit the title or estate until the age of ten) was sent to a small day school at Aberdeen. Subsequently he received his education at Harrow and at Trinity College, Cambridge. In 1807 he published 'Hours of Idleness,' which was unfavourably criticised, and in 1809 'English Bards and Scotch Reviewers.' In 1811 he published the first two cantos of 'Childe Harold's Pilgrimage,' upon which it was said that "he woke one morning and found himself famous." Byron became for a time the idol of society, and his popularity was enhanced by his subsequent poems and romantic career. A quarrel with his wife, however, together with attacks on his character, caused Byron to leave England in 1816 for ever. He resided for some time in Switzerland, where he met Shelley; at Venice, where his name was associated with much scandal and romance; at Ravenna, the home of the Countess Guiccioli, to whom he was attached; and at Pisa, where he joined Shelley and Leigh Hunt. Upon a revolt breaking out in Greece, Byron threw in his lot with the insurgents, and became one of their leaders. He died, however, of fever at Missolonghi and was buried in England. In

1819 he published the first canto of 'Don Juan,' a satirical poem, which remained unfinished at his death.

Purchased by the Trustees, March 1862. (142.)

To the waist, in Albanian costume, face three-quarters to the left.

Dimensions.—29½ ins. by 24½ ins.

(a) ANOTHER PORTRAIT.

Painted in 1825 by Richard Westall, R.A.

To the waist, face almost in profile to the left.

Purchased by the Trustees, April 1896. (1047.)

Dimensions.—29½ ins. by 24½ ins.

(b) ANOTHER PORTRAIT.

Marble bust sculptured at Pisa in 1822 by Bartolini.

Purchased by the Trustees, March 1904. (1367.)

ANNE ISABELLA MILBANKE, LADY BYRON, *see* page 494.

WILLIAM, FIRST EARL CADOGAN, K.T. 1675-1726.

Painted by Louis Laguerre.

General. Born in Ireland. Colonel in 1703 of the 6th or 'Cadogan's' Horse. Highly distinguished at the battles of Blenheim, Ramillies, Oudenarde, and Malplaquet, and at the forcing of the French lines near Tirllemont. Attaining the rank of major-general, he served through the following campaigns in Flanders, being always foremost in the confidence and friendship of the Duke of Marlborough. He was also minister-plenipotentiary to the States of Holland. He commanded the army in Scotland at the close of the insurrection of 1715. Next year he was raised to the peerage as Lord Cadogan, and was promoted to an earldom in 1718; and at the death of his illustrious chief, the Duke of Marlborough, in 1722, he became commander-in-chief. He was elected a Knight of the Order of the Thistle, 1716, and was buried in Westminster Abbey.

Purchased by the Trustees, June 1857. (18.)

Standing figure to the knees, in armour, face three-quarters to the left.

Dimensions.—62 ins. by 46 ins.

SIR JULIUS CÆSAR. 1557-1636.

Painter unknown.

Judge. Born at Tottenham, in Middlesex. His father, CÆSARE ADELMARE, son of a native of Treviso, near Venice, was

physician to Queen Mary and Queen Elizabeth. His eldest son, Giulio Cesare, was almost always known as Julius Cæsar, though the surname Adelmare was not entirely dropped. Cæsar was educated at Magdalen Hall, Oxford, whence he went to Paris and took the degree of Doctor of Civil Law. In 1584 he was made Judge of the High Court of Admiralty, in 1590 Master of Requests, and Master of St. Katherine's Hospital near the Tower, 1596. On the accession of James I. he was knighted at Greenwich, May 20, 1603, and on April 11, 1606, was appointed Chancellor and Under Treasurer of the Exchequer, which office he resigned in 1614 on being appointed Master of the Rolls. He presided at the trial between the Earl of Essex and his Countess, and pronounced for the divorce. He died in London, and was buried in the church of Great St. Helen's, Bishopsgate.

Transferred, June 1879, from the British Museum. (527.)

To the waist, in black dress and skull-cap, face three-quarters to the right.

Dimensions.—29½ ins. by 24 ins.

SIR AUGUSTUS WALL CALLCOTT, R.A. 1779-1844.

Drawn in pencil by Sir Francis Chantrey, R.A.

Landscape-painter. Born in the Mall, Kensington. Son of a bricklayer and brother of John Wall Callcott, the musician. Distinguished as a landscape-painter, and elected a royal academician in 1810. Up to 1827 his pictures were mostly taken from English scenery, but after his marriage to Mrs. Graham, and two years in Italy, he painted chiefly foreign subjects. He was knighted in 1837, and in 1844 became conservator of the royal pictures. In his later years he painted some figure subjects.

Presented, February 1871, by the widow of George Jones, R.A., being one of a collection of drawings made by Sir F. Chantrey with the *camera lucida*, as preparatory studies for his works in sculpture.

Dimensions.—18½ ins. by 13½ ins.

MARIA, LADY CALLCOTT. 1785-1842.

*Unfinished portrait painted at Rome in two hours by
Sir Thomas Lawrence, P.R.A.*

Traveller and author. Born at Papcastle, near Cockermouth, and daughter of Rear-Admiral George Dundas. In 1808 went with her father to India, and in 1809 married Captain Thomas Graham, R.N. In 1821 she accompanied her husband to South America, where he died, and she resided at Valparaiso for some time. After her return to England, she in 1827 married Sir Augustus Wall Callcott, R.A., with whom she spent some time in Italy. Lady Callcott wrote many children's books, besides

works on travel and on art. Her best known work is 'Little Arthur's History of England,' first published in 1835.

Bequeathed, March 1894, by Lady Eastlake. (954.)

Head and neck only, in white turban, face three-quarters to the left.

Dimensions.—23 ins. by 19 ins.

CHARLES PRATT, EARL CAMDEN. 1714–1794.

Painted by Nathaniel Dance, R.A.

Lord Chancellor. Son of Sir John Pratt, Chief Justice of the Court of King's Bench. Born at Kensington; educated at Eton and at King's College, Cambridge. In 1739 he took his Master's degree, and became a student of Lincoln's Inn, where he was called to the bar. In 1759 he was chosen Recorder of Bath, and the same year was made Attorney General. In 1761 he accepted the office of Chief Justice of the Common Pleas, in which he acquired an unusual degree of popularity in his decision in the case of general warrants, whereby Wilkes was released from confinement. In 1765 he was created Baron Camden, and in the following year was appointed Lord Chancellor, by his old friend the Earl of Chatham, but in 1770 was removed from office in consequence of his vigorous opposition to the American war. In 1782 he became President of the Council, and in 1786 was raised to an earldom. He died in Hill Street, Berkeley Square, and was buried at Seal, in Kent.

Purchased by the Trustees, February 1872. (336.)

Seated figure to below the knees, in Lord Chancellor's robes, face three-quarters to the left.

Dimensions.—48½ ins. by 39 ins.

WILLIAM CAMDEN. 1551–1623.

Painted in 1609 by Marc Gheeraedts.

One of the most learned and distinguished of British antiquaries. Born in the Old Bailey; educated first at Christ's Hospital and afterwards at St. Paul's School and later at Magdalen College and Christ Church, Oxford, after which he obtained the appointment of Second Master of Westminster School. His book, entitled 'Britannia,' containing a descriptive survey of the British Isles, published in 1586, was dedicated to Lord Treasurer Burghley. In March 1593 Camden became Head Master of Westminster School. On the death of Leigh, Clarencieux King-at-Arms, Camden was appointed to succeed him in the Heralds' College. In 1597 he published his Greek Grammar "in usum Regiæ Scholæ Westmonasteriensis," which had an immense sale. On the discovery of the Gunpowder Plot, the King directed Camden to translate the account of the trial of the conspirators into Latin, which was published in 1607.

The first part of his 'Annals of the reign of Queen Elizabeth' was published in 1615. King James had perused and annotated the work before it was printed. He founded a professorship of History at Oxford. Camden died at Chislehurst, and was buried in Westminster Abbey.

Transferred from the British Museum, June 1879. (528.)

To the waist, in black cap, face three-quarters to the left.

Dimensions.—21½ ins. by 16 ins.

JOHN, FIRST BARON CAMPBELL. 1779-1861.

Painted by Sir Francis Grant, P.R.A.

Lord Chancellor. Born at Springfield, near Cupar, in Fife-shire, where his father was minister, and whose profession he was originally intended to have followed. Studied at the University of St. Andrew's. Entered the Society of Lincoln's Inn in 1800. Contributed at this period literary articles to journals, and acted as reporter to the 'Morning Chronicle.' Called to the bar in 1806, and published, in 1808, 'Reports of Cases argued and tried at Nisi Prius,' &c. In 1832 he was appointed Solicitor General and knighted. In 1834 he succeeded Francis Jeffrey as member for Edinburgh, and became Attorney General. In 1841 he succeeded Lord Plunket as Lord Chancellor of Ireland. His 'Lives of the Lord Chancellors' and 'Lives of the Chief Justices,' written during the following period, attained great popularity, although they are wanting in historical accuracy. In 1850 he succeeded Lord Denman as Chief Justice of the Queen's Bench, which office he held during nine years, when he was appointed Lord Chancellor by Lord Palmerston, and held this high office until his death.

Presented, May 1877, by the Honourable Society of Judges and Serjeants-at-Law. (460.)

Seated figure to the knees, in Judge's robes, face three-quarters to the right.

Dimensions.—55½ ins. by 43½ ins.

ANOTHER PORTRAIT. When Lord Chief Justice.

Painted by Thomas A. Woolnoth.

Purchased by the Trustees, July 1873. (375.)

Standing figure, half-length, in court suit, face three-quarters to the left.

Dimensions.—48½ ins. by 35 ins.

THOMAS CAMPBELL. 1774-1844.

Painted by Sir Thomas Lawrence, P.R.A.

The poet. Born at Glasgow; the son of the laird of Kirnan in Argyll. Educated at the University of Glasgow, where he

distinguished himself by his Greek exercises. In 1799 he published his 'Pleasures of Hope,' and with the profits resulting from the sale of this poem paid a visit to the continent. He was at Altona in the winter of 1800. His verses upon 'Hohenlinden,' his spirit-stirring song, 'Ye Mariners of England,' and the 'Exile of Erin,' written at Hamburg, appeared in 1802. 'Gertrude of Wyoming' and the 'Battle of the Baltic' appeared in 1809. He died at Boulogne.

Presented, June 1865, by Walter Francis, 5th Duke of Buccleuch, K.G. (198.)

Standing figure to the waist, face three-quarters to the right.

Dimensions.—35½ ins. by 27½ ins.

CHARLES JOHN, EARL CANNING, K.G., G.C.B. 1812-1862.

Drawn in chalks by George Richmond, R.A.

Third son of George Canning, the statesman. Educated at Eton and Christ Church, Oxford. Succeeded his brother as Viscount Canning in 1837. Under Secretary for Foreign Affairs, 1841-1846, and Postmaster-General, 1853-55. In 1855 he was appointed Governor-General of India. During his administration the Mutiny and Sepoy war broke out, during which Canning showed remarkable courage and firmness, and by his choice of able subordinates, and the trust he placed in them, he contributed greatly to put down the revolt. He gained unpopularity, however, by his efforts to restrain the desire for retribution on the mutineers, for which he was nicknamed 'Clemency Canning,' and for the confiscation by the British Government of the property of rebels in Oudh, both of which steps have since met with commendation. In 1858 the Government of India was transferred from the East India Company to the Crown, and Canning became the first Viceroy of India and was raised to an earldom. Canning retired, broken in health, in March 1862, and died in the following June in London.

Purchased by the Trustees, July 1896. (1057.)

Head only, three-quarters to the right.

Dimensions.—24½ ins. by 19 ins.

For ANOTHER PORTRAIT, see page 499.

GEORGE CANNING. 1770-1827.

Marble bust sculptured by Sir Francis Chantrey, R.A.

Statesman, orator, and political writer. Born in London. His father had been disinherited, and his mother, when left a widow with her child only a year old, had recourse to the stage as a means of subsistence. Canning, whose brilliant gifts were conspicuous at an early age, was, through the benevolence of an

uncle, educated at Eton, and there assumed the editorship of a periodical miscellany, entitled 'The Microcosm.' In 1787 he was elected a student of Christ Church, Oxford. Although distinguished by the personal friendship of Fox, he entered Parliament as a supporter of Pitt, representing Newport in the Isle of Wight, 1794. His famous literary contributions to the 'Anti-Jacobin' date from 1799, when he was already Under Secretary of State for Foreign Affairs. On the resignation of Pitt in 1801, on the question of Roman Catholic Emancipation, Canning followed him into retirement. In 1804, when Pitt returned to power, Canning became Treasurer of the Navy. Under the premiership of the Duke of Portland in 1807, he received the appointment of Secretary of State for Foreign Affairs. When Lord Liverpool, who had been with him at Oxford, was at the head of public affairs, Canning entered the cabinet as President of the Board of Control. When on the point of proceeding to India, of which he had been nominated Governor-General, the sudden death of Lord Castlereagh left a vacancy in the Secretaryship of Foreign Affairs, and to this Canning at once succeeded. On the retirement of Lord Liverpool in April 1827, Canning found himself, but only for a brief period, at the head of the Government. His old supporters fell from him, and he encountered a formidable opposition. His health failed, and he died at the Duke of Devonshire's villa, Chiswick.

Purchased by the Trustees, March 1869. (282.)

(a.) ANOTHER PORTRAIT.

*Commenced by Sir Thomas Lawrence, P.R.A., and completed by
Richard Evans.*

A reduced version of the large portrait in the royal collection.

Purchased by the Trustees, January 1903. (1338.)

Small whole length standing figure, facing the spectator.

Dimensions—35 ins. by 23½ ins.

For ANOTHER PORTRAIT, see page 482.

JOHN CANTON, F.R.S. 1718-1772.

Painter unknown.

Experimental philosopher, astronomer, and electrician. The son of a broad-cloth weaver at Stroud, Gloucestershire. He came to London in 1737 and established himself at an academy in Spital Square. Canton was the first in England to verify Dr. Franklin's idea of the identity of lightning and the electric fluid. He was three times elected a member of the Council of the Royal Society, and twice received their gold medal for his discoveries. Canton invented the electrometer and a method of making artificial magnets. He superintended the fixing of a

lightning conductor on St. Paul's, and, in 1762, demonstrated the compressibility of water. His papers belong to the Royal Society.

Presented, December 1888, by his great grandson, Robert Canton, Esq. (809.)

Bust, life-sized, face three-quarters to the left.

Dimensions.— $18\frac{1}{2}$ ins. by $15\frac{1}{4}$ ins.

EDWARD, VISCOUNT CARDWELL. 1813–1886.

Painted by George Richmond, R.A.

Statesman; son of a Liverpool merchant. Educated at Winchester and Balliol College, Oxford. He entered Parliament in 1842, and was made Secretary to the Treasury in 1845. He held the post of President of the Board of Trade in the administrations of Lord Aberdeen and Lord Palmerston, and in 1859 became Secretary for Ireland. In 1864 he was transferred to the Secretaryship of the Colonies. He was Secretary at War from 1868 to 1874, when he carried out some important reforms, and on the resignation of the Gladstone government in the latter year was raised to the peerage as Viscount Cardwell of Ellerbeck. He died at Torquay and was buried in Highgate cemetery.

Presented, June 1887, by the family of the late Viscountess Cardwell. (767.)

Standing figure, nearly to the knees, face almost in profile to the right.

Dimensions.— $49\frac{1}{2}$ ins. by $39\frac{1}{2}$ ins.

SIR BENJAMIN HALLOWELL CAREW, G.C.B. 1760–1834

Painted by John Hayter.

Admiral. Son of Benjamin Hallowell, Esq., Commissioner of the American Board of Customs. Born in Canada. He entered the navy when young, and served with much distinction under Rodney, Jervis, and Nelson. He took part in the battle of St. Vincent, and was in command of the 'Swiftsure' at the great victory of the Nile. Hallowell became a rear-admiral in 1811, and afterwards commanded on the Irish station for three years. In 1830 he received the Grand Cross of the Order of the Bath, and was made a full admiral. Having succeeded to the estates of the Carews of Beddington, he assumed their name in 1828.

Presented by William Smith, Esq., F.S.A., July 1873. (373.)

To the waist, in naval uniform, face three-quarters to the left.

Dimensions.—(Gilt oval spandril) 24 ins. by 20 ins.

SIR DUDLEY CARLETON. See DORCHESTER.

ANNE GERRARD, LADY CARLETON. Died 1627.

Painted by Michiel Jansz van Miereveldt.

First wife of Sir Dudley Carleton, afterwards Viscount Dorchester. Daughter of George Gerrard of Dorney and step-daughter of Sir Henry Savile, provost of Eton. Married 1607. She accompanied her husband on his travels, and undertook a journey by herself to Middelburg and Flushing in November 1624, for the express purpose of being present at a public sale of pictures. Several of these she purchased on behalf of Sir Dudley, who was commissioned to procure them for the Queen of Bohemia and the Duke and Duchess of Buckingham. Her letters to her husband during this period are still preserved in the State Paper Office. They exhibit great spirit, firmness, and decision of character. Lady Carleton was buried with her husband in Westminster Abbey.

Presented, November 1860, by Felix Slade, Esq. (111.)

To the waist, in embroidered dress, face three-quarters to the left.

Dimensions.— $24\frac{1}{2}$ ins. by $20\frac{3}{4}$ ins.

RICHARD CARLILE, 1790–1843.

Painter uncertain.

Born at Ashburton, in Devonshire, the son of a shoemaker. After working as a mechanic he was stimulated by Paine's 'Rights of Man' to journalism, and began to contribute to the press a series of articles on politics, religion, and other subjects, which advocated extreme ideas of free thought and free speech. For these writings he was prosecuted and more than once imprisoned for lengthy periods. His endurance and sufferings in the cause of a free press obtained for him a sympathy, which did much to counteract the inconsiderate violence that marked many of his speeches and writings. In this way the object, to which he devoted his life, was to a great extent obtained.

Bequeathed by Mr. George Jacob Holyoake, and accepted by the Trustees, May, 1906. (1435.)

Bust, face three-quarters to the right.

Dimensions—29 ins. by 24 ins.

JANE BAILLIE WELSH CARLYLE. 1801–1866.

Painted by Samuel Laurence.

Daughter of John and Grace Welsh. Pupil of Edward Irving. First introduced to Thomas Carlyle in 1821, and married to him in 1826. Buried at Haddington.

Presented, November 1898, by Major-General Sterling. (1175.)

To below the waist, in profile to the right.

Dimensions.— $2\frac{1}{2}$ ins. by $1\frac{5}{8}$ ins.

THOMAS CARLYLE. 1795-1881.

Unfinished painting by Sir John Everett Millais, Bart., P.R.A.

The eminent historian and essayist. Born at Ecclefechan, Dumfriesshire. Son of a stonemason. Educated at Annan Academy and Edinburgh University. Began life as a school-master at Annan and Kirkcaldy, and afterwards as a tutor at Edinburgh. In 1826 married Jane, daughter of Dr. John Welsh, and in 1834 settled in Cheyne Row, Chelsea. He contributed at first to reviews and periodicals, his 'Sartor Resartus' appearing in 'Fraser's Magazine' during 1833-4. 'The French Revolution' appeared in 1837, 'Oliver Cromwell's Letters and Speeches' in 1847, and 'The History of Frederick the Great' in 1858-65. His essays and lectures on German literature and those on the ethical and political beliefs of his day are of enduring force. He was a trustee of the National Portrait Gallery from February 28, 1857, to July 1868. He died in Cheyne Row, Chelsea, and was buried at Ecclefechan.

Carlyle during his lifetime exercised a greater effect on British literature than any of his contemporaries.

Purchased by the Trustees, August 1894. (968.)

Seated figure to the knees, face three-quarters to the left.

Dimensions.—45½ ins. by 34½ ins.

(a.) ANOTHER PORTRAIT.

Painted in 1877 by George Frederick Watts, R.A.

Presented, December 1895, by the artist. (1002.)

Bust, almost in profile to the right.

Dimensions.—25½ ins. by 20½ ins.

(b.) ANOTHER PORTRAIT.

A terra-cotta bust, modelled by Sir Joseph Edgar Boehm, Bart, R.A.

Presented, May 1882, by the artist. (658.)

(c.) ANOTHER PORTRAIT.

Cast from a medallion, modelled in 1855 by Thomas Woolner, R.A.

Presented, November 1899, by James L. Caw, Esq., Curator of the Scottish National Portrait Gallery, Edinburgh. (1241.)

(d.) ANOTHER PORTRAIT.

Cast from a death-mask taken by Sir Joseph Edgar Boehm, Bart., R.A.

Presented, March 1904, by Mrs. William Edward Hartpole Lucky. (1361.)

WILHELMINA CAROLINE OF BRANDENBURG-ANSBACH, QUEEN
CONSORT OF GEORGE II. 1683-1737.

Painted by Charles Jervas.

When Princess of Wales.

Daughter of John Frederick, Margrave of Brandenburg-Ansbach. Passed her early days at Berlin under the guardianship of Frederick, afterwards first King of Prussia. Married at Hanover to George, the Electoral Prince of Hanover, 2nd September, N.S., 1705. When her husband, on the accession of his father to the throne of England in 1714, became Prince of Wales the Princess arrived at Margate October 11th of that year, and proceeded to St. James's Palace, with her daughters, the Princesses Anne and Amelia. Caroline was universally admired for her beauty and superior endowments, and became a munificent patroness of learning and genius. During his visits to Hanover the King constituted her Regent of these realms. She died, to the extreme grief of her husband and the whole nation, at the age of 54, and was buried in King Henry VII's Chapel, Westminster.

Transferred, June 1879, from the British Museum. (529.)

Full-length standing figure to the left, on a small scale.

Dimensions.— $37\frac{1}{2}$ ins. by $24\frac{1}{2}$ ins.

ANOTHER PORTRAIT ; WHEN QUEEN.

Painted by Enoch Seeman.

Purchased by the Trustees, May 1878. (369.)

Full-length, standing figure to the left, in coronation robes.

Dimensions.—86 ins. by $50\frac{1}{2}$ ins.

AMELIA ELIZABETH CAROLINE OF BRUNSWICK, QUEEN CONSORT
OF GEORGE IV. 1768-1821.

Painted by Sir Thomas Lawrence, P.R.A.

When Princess of Wales.

Daughter of Charles William Ferdinand, Duke of Brunswick-Wolfenbüttel and Augusta, Princess Royal of England, sister of George III. Married George, Prince of Wales, 1795, and became mother of the Princess Charlotte. The union was unhappy and, as charges were brought against the Queen, a bill was brought in in 1820 for the dissolution of marriage, but was not carried. She died at Brandenburg House, Hammersmith, August 7th, a few days after the coronation of her husband, and was buried at Brunswick.

Purchased by the Trustees, July 1867. (244.)

Seated figure to the knees, facing the spectator.

Dimensions.— $55\frac{1}{2}$ ins. by 44 ins.

ANOTHER PORTRAIT, WHEN QUEEN.

Painted by James Lonsdale.

Presented by the artist's son, James John Lonsdale, Esq., of Sandgate, May 1878. (498.)

Half-length, face three-quarters to the left.

Dimensions.—29½ ins. by 24½ ins.

For ANOTHER PORTRAIT, *see* page 486.

ELIZABETH CARTER. 1717–1806.

Drawn by Sir Thomas Lawrence, P.R.A.

An eminent Greek and Italian scholar. The translator of Epictetus, and a contributor to Dr. Johnson's 'Rambler.' Born at Deal in Kent. Her father, Dr. Nicholas Carter, was also remarkable for his attainments in the Latin, Greek, and Hebrew languages. Elizabeth Carter translated, from the Italian, Algarotti's 'Explanation of Newton's Philosophy,' &c., and, from the French, de Crousaz's 'Examination of Pope's Essay on Man.' Her learned pursuits did not preclude her attention to more feminine accomplishments and the study of music.

Purchased by the Trustees, January 1858. (28.)

To the waist, in an oval spandril, face nearly in profile to the left.

Dimensions.—12½ ins. by 10¾ ins.

THOMAS CARTWRIGHT, D.D. 1634–1689

Painted by Gerard Soest.

Born at Northampton. Educated at Oxford. Dean of Ripon, 1675. On the accession of James II. he was made Bishop of Chester, and was subsequently one of the strongest supporters of the King's policy in Church matters. As High Commissioner for Ecclesiastical Causes he was the King's chief adviser in the quarrel with Magdalen College, Oxford. Having followed James II. into exile he accompanied him to Ireland, but died soon after his arrival at Dublin.

Purchased by the Trustees, February 1897. (1090.)

To the waist in surplice and Oxford hood, face three-quarters to the left.

Dimensions.—29¼ ins. by 23¾ ins.

ROBERT STEWART, VISCOUNT CASTLEREAGH. *See* LONDON-DERRY.ROBERT CATESBY. *See* page 476.

CATHERINE OF ARRAGON, FIRST QUEEN CONSORT OF HENRY VIII. 1485-1536.

Painter unknown.

Daughter of Ferdinand of Arragon and Isabella of Castile, King and Queen of Spain. Born at Alcalá de Henares, and brought up at Granada in Spain. Married, in 1501, to Arthur, Prince of Wales, and in 1509, to his brother, Henry VIII. Divorced 1533. Aunt to Charles V., Emperor of Germany. Died at Kimbolton Castle.

Purchased by the Trustees, July 1863. (163.)

To the waist, face three-quarters to the left.

Dimensions.—Panel, $22\frac{1}{2}$ ins. by $17\frac{1}{2}$ ins.

CATHERINE HOWARD, FIFTH QUEEN CONSORT OF HENRY VIII. 1520?-1542.

Painted in the school of Holbein.

Fifth Queen of Henry VIII. Daughter of Lord Edmund Howard and grand-daughter of 2nd Duke of Norfolk. Married to Henry VIII. at Oatlands on July 28, 1540. Having confessed to incontinency before her marriage, she was convicted of high treason and beheaded in the Tower on February 13, 1542.

Purchased by the Trustees, April 1898. (1119.)

To below the waist, face three-quarters to the left.

Dimensions.— $28\frac{1}{2}$ ins. by 19 ins.

CATHERINE OF BRAGANZA, QUEEN CONSORT OF CHARLES II. 1638-1705.

Painted by Dirk Stoop.

In the Portuguese dress which she wore on her arrival in England, May 1662.†

Daughter of John IV., King of Portugal. Born in Portugal. Married, May 1662, to Charles II., bringing besides a rich portion in money with her, the possession of Bombay and Tangier. She landed at Portsmouth, where the King met her. Although the King was disappointed in not having any children, he recoiled from the suggestion of procuring a divorce. After the death of the King in 1685 she remained in England till 1692, and then returning to Portugal, governed that country during the illness of her brother, Pedro II.

Purchased by the Trustees, June 1872. (353.)

Bust, face three-quarters to the left.

Dimensions.—24 ins. by 21 ins.

† "She was resolved on first landing to adhere to this costume, nor could she be persuaded to be dressed out of the wardrobe that the King had sent to her, but would wear the clothes which she had brought, until she found that the King was displeased, and would be obeyed. Whereupon she conformed against the advice of her women."—Clarendon's Life, Vol. 2, page 320.

(a.) ANOTHER PORTRAIT.

Painted by Jacob Huysman.

Purchased by the Trustees, July 1879. (597.)

Bust, in an oval framework, face three-quarters to the right.

Dimensions.—29 ins. by 24 ins.

(b.) ANOTHER PORTRAIT.

Painted by Henry Gascar.

Represented as Cleopatra dissolving a pearl. Taken in the latter part of her life, when her figure had acquired greater fullness.

Purchased by the Trustees, March 1881. (623.)

Seated figure to the left, face three-quarters to the right.

Dimensions.—38 ins. by 33 ins.

TIBERIUS CAVALLO, F.R.S., 1749–1809.

Painted probably by John Zoffany, R.A.

Natural philosopher and writer on electricity. Born at Naples, but settled at an early age in England. Author of 'A Complete Treatise on Electricity,' 1786, and other scientific works, and inventor of many instruments for electrical and chemical experiments.

Purchased by the Trustees, July 1905. (1412.)

Full-length standing figure by a table with electrical apparatus.

Dimensions.—23½ ins. by 19¼ ins.SIR ROBERT CECIL. *See* SALISBURY.

SIR EDWIN CHADWICK, K.C.B. 1801–1890.

Marble bust sculptured by Adam Salomon.

Social economist. Born near Manchester; friend of Jeremy Bentham, who bequeathed to him a part of his library. He was called to the Bar in 1830. Chadwick was appointed one of the Commissioners for preparing the Report on the administration of the Poor Law. In 1833 he obtained the consent of the Poor Law Commissioners to a special inquiry into the local causes of disease and for the improvement of habitations in the Metropolis. In 1843 he produced a Report on Interment in Towns. In 1848 Chadwick was appointed a Commissioner of the General Board of Health for improving the supplies of water, drainage, and for cleansing and paving towns. In 1854 he was created K.C.B. and was occupied in framing measures for the improvement of the Civil Service. His writings on social science, statistical, educational, and sanitary questions are very numerous.

Presented, November 1890, by Lady Chadwick. (849.)

SIR THOMAS CHALONER, 1521-1565.

An old copy from a picture painted in 1559 by Antonio Moro.

Diplomatist, scholar, and author. Born in London. Fought at the battle of Pinkie in 1547, and afterwards served as diplomatist in Scotland, the Netherlands, and Spain. Author of various works in prose and verse, both in Latin and English, which were highly esteemed by his contemporaries. Buried in St. Paul's Cathedral.

Presented, November 1900, by Edward A. Maund, Esq. (1274.)

To the waist, face three-quarters to the right, with emblems and inscriptions.

Dimensions—28½ ins. by 21 ins.

SIR WILLIAM CHAMBERS, R.A. 1726-1796.

Painted by Sir Joshua Reynolds, P.R.A.

Architect. Born at Stockholm. One of the first of his profession who succeeded in establishing a taste for pure Greek and Roman architecture in this country. His 'Treatise on Civil Architecture,' which has been several times reprinted, was first published in 1791. The chief edifice built by him in London is Somerset House in the Strand. He erected several classical and Chinese buildings in Kew Gardens, including the well-known Pagoda. He was interred in Westminster Abbey.

Purchased by the Trustees, January 1858. (27.)

Half-length seated figure, face three-quarters to the left.

Dimensions.—35 ins. by 27 ins.

FOR ANOTHER PORTRAIT, *see* page 482.

JAMES BRYDGES, FIRST DUKE OF CHANDOS. 1673-1744.

Probably painted by Michael Dahl.

Son of James Brydges, eighth Lord Chandos, who was for some years resident as ambassador at Constantinople. During his father's lifetime he sat in several Parliaments for Hereford, and was one of the Council to Prince George of Denmark. He enjoyed the lucrative office of Paymaster-General of all the English forces abroad. In 1714 he was created by George I. Earl of Carnarvon; and in 1719 was raised to the Dukedom of Chandos. He was also Chancellor of the University of St. Andrew, in Scotland. The Duke was known as an ostentatious patron of arts and letters. He greatly encouraged music, and Handel was organist to the Duke's private chapel at Canons, where some of his finest compositions were produced. He died at Canons.

Transferred, June 1879, from the British Museum. (530.)

Full-length seated figure, face nearly in full.

Dimensions.—68 ins. by 47½ ins.

SIR FRANCIS CHANTREY, R.A. 1781-1841.

Painted by Thomas Phillips, R.A.

Eminent sculptor. Born near Norton in Derbyshire, the son of a small farmer and carpenter residing at Jordanthorpe, near Sheffield. In 1797 he was bound apprentice to a carver and gilder of Sheffield for seven years; but having quitted his master before the expiration of the stipulated term, he set up as a portrait painter on his own account at Sheffield, and took likenesses, not only in oil colours, but in crayons and miniature. His superior genius for the plastic art was, however, quickly manifested, and after some interval he permanently established himself in London as a sculptor. In 1818 he became a member of the Royal Academy, and subsequently received the honour of knighthood from King William IV. He bequeathed the bulk of his property to the Royal Academy, with a view of establishing a national collection by the purchase of works of art by artists residing in Great Britain at the time of execution.

Presented by Lady Chantrey, December 1859. (86.)

Half-length standing figure, facing the spectator.

Dimensions.—Panel, $34\frac{3}{4}$ ins. by $27\frac{1}{4}$ ins.

ANOTHER PORTRAIT.

Drawn by himself in red and white chalk.

Drawn when young, and given by him to his early friend Mr. Hall Overend, of Sheffield.

Presented, February 1882, by William Overend, Esq., Q.C. (654.)

Life-size to the waist, face three-quarters to the left.

Dimensions.— $18\frac{3}{4}$ ins. by 14 ins.

JAMES CAULFEILD, FIRST EARL OF CHARLEMONT, K.P.
1728-1799.

Painted by Richard Livesay.

Statesman. Son of James, third Viscount Charlemont. Born at Dublin. He never was at a public school, but completed his education by a course of foreign travel. After an absence of nine years, Lord Charlemont returned to Ireland in 1755. In 1763 he was advanced to the dignity of Earl of Charlemont. His great pleasure was in the refinements of polite literature and in the encouragement of art. His patriotic zeal was no less conspicuous than his interest in the Fine Arts. He was in 1779 unanimously chosen to command the famous volunteer army of 50,000 men, and in 1781 he became their general-in-chief, thus mainly contributing with Grattan to the attainment of the legislative equality of Ireland in 1783. On the institution of the Order of St. Patrick in 1783, Lord Charlemont was nominated one of the original Knights Commandants, and on the incorporation of the Royal Irish Academy under the auspices of King

George III. in 1786, he was elected President. His public character was constantly such as to win him the high respect of all parties in Ireland, and enable him to exert considerable influence on the progress of political affairs.

Purchased by the Trustees, June 1864. (176.)

Small full-length seated figure to the left, face three-quarters to the right.

Dimensions.— $26\frac{1}{2}$ ins. by $19\frac{1}{2}$ ins.

KING CHARLES I. 1600-1649.

Painted (probably by old Stone) after Van Dyck.

Son of James I. and Anne of Denmark. Born at Dunfermline. Succeeded to the throne in 1625. Married Henrietta Maria, youngest daughter of Henri IV. of France. Beheaded at Whitehall, January 30, 1649.

This picture is similar to portraits of the king in the possession of the Earl of Pembroke and the Duke of Norfolk.

Purchased by the Trustees, July 1890. (843.)

Half-length life-size, in armour, standing facing the spectator.

Dimensions.— $48\frac{3}{4}$ ins. by $39\frac{1}{2}$ ins.

(a.) ANOTHER PORTRAIT.

Painted in 1631 by Daniel Mytens.

Purchased by the Trustees, December 1899. (1246.)

Full-length, standing, in grey and silver dress, face three-quarters to the right.

Dimensions.— $84\frac{1}{2}$ ins. by $52\frac{1}{2}$ ins.

(b.) ANOTHER PORTRAIT.

Bronze bust, probably cast from a marble original.

Purchased by the Trustees, March 1870. (297.)

This bust resembles to a great extent that executed by Bernini and destroyed by fire in Whitehall Palace.

KING CHARLES II. 1630-1685.

Painted by John Greenhill.

Son of Charles I. and Henrietta Maria of France. Born in St. James's Palace. After his father's death in January 1649, he lived in exile until the period of his restoration. He entered London in triumph May 29, 1660. He married, May 1662, Catherine of Braganza, daughter of John IV. of Portugal. Died at Whitehall Palace.

Transferred, June 1879, from the British Museum. (531.)

Seated figure to the knees, in Garter robes, face three-quarters to the left.

Dimensions.— $49\frac{1}{2}$ ins. by $39\frac{1}{2}$ ins.

(a.) ANOTHER PORTRAIT.

Painted by Mrs. Beale.

Purchased by the Trustees, February 1863. (153.)

To the waist, in oval framework, face three-quarters to the left.

Dimensions.— $29\frac{1}{2}$ ins. by $24\frac{3}{4}$ ins.

(b.) ANOTHER PORTRAIT. An Allegorical composition.

Painter uncertain; attributed to Sir Peter Lely.

Bequeathed by the late Rev. Peter Spencer, M.A., of Temple Ewell, near Dover, February 1862. (137.)

Small half-length, in armour, supported by allegorical figures.

Dimensions.—5 ins. by $4\frac{1}{4}$ ins.

(c.) ANOTHER PORTRAIT.

Painted probably by Pieter Nason.

Purchased by the Trustees, January 1902. (1313.)

Bust, face three-quarters to the right.

Dimensions.— $27\frac{1}{4}$ ins. by $22\frac{1}{4}$ ins.

For ANOTHER PORTRAIT, see page 477.

PRINCE CHARLES EDWARD LOUIS PHILIP CASIMIR STUART.
1720–1788.*Painted as a child and attributed to Nicolas Largillière.*

‘Prince Charlie,’ known in history as ‘the young Pretender.’

Grandson of James II., King of England; son of Prince James Francis, called the ‘Old Pretender,’ and the Princess Clementina Sobieska. Born at Rome where he and his brother were educated. In 1745 Charles Edward landed in Scotland, proclaimed his father King, and established himself at Edinburgh. At Preston Pans he defeated Sir John Cope, who had marched to oppose him; but he failed to profit by the advantages thus gained, and after advancing as far as Manchester and Derby, retreated to Scotland. At Falkirk he routed General Hawley, but on the field of Culloden, when opposed by the Duke of Cumberland, 16th April 1746, Charles Edward sustained a total defeat. Although a large reward was offered for the head of the fugitive, no man betrayed him. The inhabitants of Scotland, whilst they condemned his ambition, commiserated his distresses, and he was allowed to escape to France, where he lived secretly for some years, until 1766, when he took up his residence in Rome, and assumed the title of ‘Count of Albany’ instead of ‘Prince of Wales.’ In 1772 he married Louise, daughter of Gustavus Adolphus, Prince of Stolberg-Goedern, who survived

him. He died at Frascati, where a monument was erected to him by his brother, Cardinal York.

Purchased by the Trustees, June 1876. (434.)

To the waist, facing the spectator.

Dimensions.— $24\frac{1}{2}$ ins. by $18\frac{1}{4}$ ins.

(a.) ANOTHER PORTRAIT. In advanced life.

Painted by Pompeo Batoni.

Purchased by the Trustees, July 1873. (376.)

To the waist, in an oval, face three-quarters to the right.

Dimensions.— $9\frac{1}{2}$ ins. by $7\frac{1}{2}$ ins.

(b.) ANOTHER PORTRAIT.

A medal engraved in 1744, probably by Thomas Pingo.

Presented, July 1896, by the Lord Edmond Fitzmaurice, M.P., a Trustee of this Gallery. (1052.)

Dimensions.— $1\frac{5}{8}$ ins. by $1\frac{1}{8}$ ins.

(c.) ANOTHER PORTRAIT.

Small painting in oils, artist uncertain.

Deposited on loan, March 1901, by the Trustees and Director of the National Gallery. (1292.)

Bust in armour, face three-quarters to the left.

Dimensions.—3 ins. by $2\frac{1}{2}$ ins.

CHARLOTTE SOPHIA OF MECKLENBURG-STRELITZ, QUEEN
CONSORT OF GEORGE III. 1744-1818.

Painted by Allan Ramsay.

Daughter of Charles Lewis Frederick, Duke of Mecklenburg-Strelitz. Married to King George III. September 1761. Mother of King George IV., King William IV., and Edward Duke of Kent. Died at Kew.

Purchased by the Trustees, July 1866. (224.)

Standing figure to the knees, face three-quarters to the right, in coronation robes.

Dimensions.—58 ins. by 42 ins.

PRINCESS CHARLOTTE AUGUSTA OF WALES. 1796-1817.

Painted by George Dawe, R.A.

Only child of the Prince of Wales (afterwards King George IV.), and Caroline of Brunswick, and heiress-presumptive to the throne. Born at Carlton House. In 1815 Her Royal Highness first appeared publicly at Court, and an union was proposed for her with Prince William of Orange; but her own choice having

fallen on Prince Leopold, third brother of the reigning Duke of Saxe-Coburg-Saalfeld, she was married to him May 2, 1816. In November of the following year her sudden and unexpected death in child-bed plunged the nation into mourning. She was buried at Windsor.

Purchased by the Trustees, July 1858. (51.)

Seated figure to below the knees, face almost in profile to the right.

Dimensions.—55 ins. by 42½ ins.

ANOTHER PORTRAIT.

Painted in water colours by Richard Woodman.

Bequeathed, February 1866, by the Rev. Frederic Bulley, D.D. (206).

Standing figure to the waist, facing the spectator, in an oval spandril.

Dimensions.—7 ins. by 5½ ins.

WILLIAM PITT, FIRST EARL OF CHATHAM. 1708-1778.

Painted by Richard Brompton.

Statesman and orator; known as "The Great Commoner." One of the most remarkable and high-minded characters of his time. Entered Parliament in 1835 as member for Old Sarum, and joined the party in opposition to Sir Robert Walpole. Distinguished in Parliament for his brilliant and powerful speeches. Became Secretary of State in 1756 and Leader of the House of Commons. From 1756 to 1760 contributed by his foreign policy to establishing England's supremacy in the world. Created Earl of Chatham, 1766. Seized with his last illness while addressing the House of Lords, April 7th, 1778.

This is a repetition of the picture now at Chevening, which had been presented in 1772 by the Earl himself to Philip, second Earl Stanhope.

Presented, June 1868, by Philip Henry, 5th Earl Stanhope, P.S.A. (259.)

Half-length standing figure, in peer's robes, face three-quarters to the right.

Dimensions.—45 ins. by 33 ins.

ANOTHER PORTRAIT.

Painted by William Hoare, R.A.

Formerly in Viscount Bridport's Collection.

Purchased, July 1896. (1050.)

Seated figure to below the knees, face three-quarters to the left.

Dimensions.—49¼ ins. by 39½ ins.

GEOFFREY CHAUCER. 1340 ?-1400.

Painter unknown, but probably an early copy from a miniature painting in the British Museum.

The father of English poetry, and styled by Spenser "Dan Chaucer, well of English undefyled," was born in London, and son of a vintner. In May 1357 he held an appointment in the household of Prince Lionel, son of Edward III., and in 1359, having joined the King's army for the invasion of France, was there taken prisoner, but soon after, by the King's assistance, was ransomed. Seven years later, Chaucer appears as a valet of the King's Chamber, with a pension of 20 marks a year. He rose in Court favour, and was in 1374 appointed Comptroller of the customs of wools, skins, and hides. He married Phillipa Roet, one of the ladies in attendance on the Duchess of Lancaster, wife of John of Gaunt. His first authenticated poem is 'The Boke of the Duchess,' an elegy on her death. Chaucer was occasionally employed on missions of importance abroad, and during one of these, in 1373, to Genoa and Florence, it is believed that he saw and conversed with Petrarch. In 1386 Chaucer was elected knight of the shire for Kent. In 1387 he lost his wife, and about 1388 probably went on the famous pilgrimage, which he has immortalised in the most popular of all his writings, 'The Canterbury Tales.' In 1389 King Richard II. appointed him clerk of the works of Westminster, Windsor, and other Royal Palaces. He received further favours from Henry IV. and took a house adjoining Westminster Abbey, in which a few months later he was buried.

Chaucer describes himself as corpulent, with a small face, and "elvish" with a habit of looking on the ground.

Transferred, June 1879, from the British Museum. (532.)

Small full-length figure to the left, face almost in profile.

Dimensions.— $11\frac{3}{4}$ ins. by $10\frac{1}{2}$ ins.

THOMAS CHEESMAN. 1760-1835 ?.

Painted by Francesco Bartolozzi, R.A.

Engraver. He was one of the ablest of Bartolozzi's pupils, and worked exclusively in the dotted manner; his principal plates are 'The Lady's Last Stake' after Hogarth; 'Venus' after Titian; 'The Plague stayed on the Repentance of David' after West; and a number of portraits. He was to have engraved Hickel's picture of the Interior of the House of Commons, 1793 (now in this Gallery; see page 482), but the work was never carried out. Cheesman was also a frequent exhibitor of original drawings at the Royal Academy and the Society of British Artists between 1802 and 1834.

Presented, February 1888, by T. Humphry Ward, Esq. (780.)

Bust, in profile to the left, in an oval spandril.

Dimensions.— $12\frac{1}{2}$ ins. by $10\frac{1}{2}$ ins.

PHILIP DORMER STANHOPE, FOURTH EARL OF CHESTERFIELD,
K.G. 1694-1773.

Painted by William Hoare, R.A.

Statesman. One of the most remarkable characters of his time. Born in London and educated privately and at Trinity Hall, Cambridge. He entered the House of Commons in 1715, when under age, and succeeded his father in the earldom 1726. In 1728 he was made minister at the Hague, his opposition to Sir Robert Walpole preventing him from taking office. In 1730 he was made Lord Steward of the household, but he remained a bitter antagonist of Walpole and Queen Caroline. After the fall of Walpole, Chesterfield became a more active figure in politics. In 1745 he was made Lord Lieutenant of Ireland. In October 1746 he became Secretary of State, but in 1748 he, of his own choice, retired from office, devoting the remainder of his life to literary leisure. In 1751 he had the honour to propose and to carry through a long required improvement, the reformation of the calendar. The letters which he addressed to his illegitimate son, Philip Stanhope, were wholly confidential and designed for that son's sole use. They were, however, published by Stanhope's widow a year after the Earl's death, and they now form Lord Chesterfield's most celebrated work. Dr. Johnson said of Chesterfield that he was a 'Wit among Lords and a Lord among Wits.'

Purchased by the Trustees, March 1863. (158.)

Half-length seated figure to the left, face three-quarters to the left.

Dimensions.—36 ins. by 26½ ins.

ANOTHER PORTRAIT

Painted in 1765 by Allan Ramsay.

Transferred, June 1879, from the British Museum. (533.)

To the waist, face three-quarters to the left.

Dimensions.—28½ ins. by 23½ ins.

THOMAS CHIFFINCH. 1600-1666.

Painted by John Michael Wright.

Connoisseur. Keeper of the King's jewels, pictures, and closet. He was of a Kentish family, born at Salisbury, and brought to the Court of Charles I. by Bishop Duppa. After the King's death he, with his wife, went abroad to King Charles II., and continued with him till the Restoration. He was then appointed keeper of the King's closet, page of the back stairs, and comptroller of the excise. He was entrusted with the purchase of pictures for the King's use, and was in correspon-

dence with the celebrated John Evelyn as to providing "repositories" for the precious treasures and curiosities committed to his charge at Whitehall. He died suddenly at his lodgings, and was buried in Poet's Corner, Westminster Abbey.

Purchased by the Trustees, May 1889. (816.)

Half-length life-size standing figure, facing the spectator.

Dimensions.—43½ ins. by 36 ins.

WILLIAM CHIFFFINCH. 1602?–1688.

Painted by John Riley.

Younger brother of Thomas Chiffinch, and succeeded him in 1668 as page of the bed-chamber and closet-keeper to Charles II. One of the most prominent figures in the history of Charles II.'s court, and especially notorious for his 'backstairs' influence with the King.

Purchased by the Trustees, February 1897. (1091.)

Bust in an oval, face three-quarters to the left.

Dimensions.—20½ ins. by 16½ ins.

GEORGE CHINNERY, R.H.A. Died 1857.

Painted by himself.

Portrait and landscape painter. His parentage and birthplace are not known. He exhibited miniatures at the Royal Academy in 1791, and in 1798 was working in Dublin, where he was patronised by the Lansdowne family and elected a member of the Hibernian Academy. In 1803 he went to the East, visiting first Madras and Calcutta, where he painted the portraits of the leading personages; and after a residence of many years in the latter city moved on to China and settled at Macao, where he died in 1857. Chinnery was not only an excellent portrait painter, but practised in other branches of the art with much ability; during his residence in China he devoted himself chiefly to depicting Chinese life and scenery, both in oils and water colours, and executed a number of etchings.

Presented, February 1888, by his friend John Dent, Esq., on behalf of his uncle Lancelot Dent, Esq., long resident in China. (779.)

Small full-length seated figure, face three-quarters to the right.

Dimensions.—27½ ins. by 21½ ins.

THOMAS CHUBB. 1679–1747.

Painted in 1747 by George Beare.

Born at Salisbury and apprenticed to a glover. Author of a number of theological and controversial tracts, advocating Deism,

the Freedom of the Will, etc., which were the subject of much note among his literary contemporaries, Pope, Warburton, and others.

Purchased by the Trustees, May 1898. (1122.)

Seated to below the waist, face slightly to the right.

Dimensions.—29½ ins. by 24½ ins.

CHARLES CHURCHILL. 1731-1764.

Painted by J. S. C. Schaak.

Satirist and poet. Born at Westminster, where his father was curate of St. John's Church, and educated at Westminster School. In his 17th year he contracted an imprudent marriage. He was ordained in 1755, and in 1758, on the death of his father, he succeeded him in his ministerial duties in Westminster. His well-known poem of the 'Rosciad,' a satire on the theatre, succeeded by the 'Apology,' appeared in 1761. His 'Prophecy of Famine, a Scot's Pastoral,' was produced under the influence of Wilkes, with whose fortunes Churchill was for a time associated. He published subsequently other satires, which shewed much scathing wit. Died at Boulogne whilst on a visit to Wilkes, and was buried at Dover.

Purchased by the Trustees, April 1863. (162.)

To the waist, in an oval, face three-quarters to the left.

Dimensions.—28½ ins. by 23 ins.

COLLEY CIBBER. 1671-1757.

*Bust in plaster, painted to imitate life, probably by
Louis F. Roubillac.*

Dramatist, actor, and poet-laureate. Born in Southampton Street, Bloomsbury. Son of the sculptor, C. G. Cibber. Having a taste for the theatre, he joined the Theatre Royal Company in 1690. In 1696 he produced a play of his own, called 'Love's Last Shift,' in which he played himself with success. Subsequently he became a successful dramatist, a popular actor of eccentric characters, and a capable theatrical manager. In 1730 Cibber succeeded Eusden as poet-laureate, but was more successful on the stage than in literature.

This bust was given by Cibber himself to Mrs. Clive, from whom it passed into the Strawberry Hill collection.

Purchased by the Trustees, April 1896. (1045.)

JOHN CLARE. 1793-1864.

Painted by William Hilton, R.A.

Poet. Born at Helpstone in Northamptonshire, the son of a poor labourer. He began life as a herd-boy and afterwards

obtained a situation as under gardener at Burghley Park. Inspired by Thomson's 'Seasons' he began to write songs and verses of his own, some of which he composed while serving in the militia. In spite of his extreme poverty he succeeded in finding a publisher for a volume of 'Poems, descriptive of Rural Life and Scenery,' 1821, which was highly praised by the reviewers, but his next volumes 'The Village Minstrel and other Poems,' 2 vols. 1821, and 'Shepherd's Calendar,' 1827, were less successful, so that he was never free from financial distress. His last work 'The Rural Muse' was published in 1835. His health, never strong and partly undermined by privation, broke down, many years before his death, which occurred at Helpstone, where he was buried.

This portrait was engraved for 'The Village Minstrel.'

Purchased by the Trustees, May 1907. (1469.)

Seated figure to the waist, face three-quarters to the left.

Dimensions.—29½ ins. by 24½ ins.

EDWARD HYDE, FIRST EARL OF CLARENDON. 1609-1674.

Painted by Gerard Soest.

Lord Chancellor and historian. Born at Dinton in Wiltshire, and educated at Magdalen Hall, Oxford. He studied law at the Middle Temple, and at an early period gained the friendship of Archbishop Laud. In the Parliament of 1640 he was elected to represent Wootton Bassett, and in the 'Long' Parliament which followed he took an active part in reforming constitutional abuses, but he strenuously upheld the dignity of the Crown and the rights of the Church. In conjunction with Lord Falkland and Sir John Culpeper, Hyde conducted the negotiations between the King and the Parliament, and when the King arrived at York, in 1642, fled to him from Westminster. During the Parliament held at Oxford in the following year he was knighted, and appointed Chancellor of the Exchequer, and became one of the King's Commissioners at Uxbridge. On the decline of the Royal cause, Sir Edward attended Prince Charles to Jersey, and proceeded in company with Lord Cottington on a fruitless mission to Madrid. He rejoined the Prince at Paris, and then retired with his family to Holland, where he remained till the Restoration in 1660. At this period he became Lord Chancellor of England (a title which had been conferred upon him at Bruges in 1657), was elected Chancellor of the University of Oxford, and in 1661 was created Earl of Clarendon. The marriage of his daughter Anne to the Duke of York, through which he became grandfather to two Queens of England, Mary and Anne, operated against him. The malice of his enemies effected his dismissal from office, and he was banished by Act of Parliament. During his exile in France he completed his celebrated 'History of the Rebellion' and an 'Account of his own Life.' He died at

Rouen, and his body was brought over to England and interred in Westminster Abbey.

Purchased by the Trustees, June 1887. (773.)

To the waist, face three-quarters to the right.

Dimensions.— $35\frac{1}{2}$ ins. by $28\frac{1}{2}$ ins.

ANOTHER PORTRAIT.

Drawn and engraved from the life by David Loggan.

Purchased by the Trustees, July 1881. (645.)

To the waist, in Chancellor's robes.

Dimensions.— $11\frac{1}{2}$ ins. by 8 ins.

SIR ANDREW CLARK, BART., M.D., F.R.S. 1826-1893.

Painted in 1894 by George Frederick Watts, R.A.

Eminent physician. Educated at Aberdeen and Edinburgh. Settled in London 1854, and became a Fellow of the Royal College of Physicians, of which he was President on several occasions. Had a large and fashionable practice as a consulting physician. Author of various essays on medical subjects.

Presented, December 1895, by the artist. (1003.)

Bust, nearly in profile, to the right.

Dimensions.— $25\frac{1}{2}$ ins. by $20\frac{1}{2}$ ins.

EDWARD DANIEL CLARKE, LL.D. 1769-1822.

Painted by John Opie, R.A.

A distinguished traveller, author, and mineralogist. Born at the vicarage of Willingdon, in Sussex, he was educated at Tonbridge Grammar School, and at Jesus College, Cambridge. As tutor and travelling companion to persons of wealth and distinction, he not only visited most of the countries of Europe, but many parts of Asia and Africa. He collected medals, manuscripts, antique sculpture, plants, and minerals, many of which are now in our public museums. Ordained, and instituted Vicar of Harlton, 1805, and Rector of Yeldham, 1809. In 1808 he was appointed professor of Mineralogy at the university of Cambridge. His travels were published at Cambridge, in six quarto volumes, between the years 1810 and 1823.

Presented, April 1889, by Henry Willett, Esq., of Brighton. (813.)

Bust, life-sized, slightly turned to the left.

Dimensions.— $16\frac{1}{2}$ ins. by 15 ins.

SAMUEL CLARKE, D.D. 1675-1729.

Painted by John Vanderbank

Divine, classical scholar, mathematician, and philosopher. Born at Norwich, and educated there and at Caius College, Cambridge. One of the first of English metaphysicians. Author of 'Expo-

sition of the Catechism,' 'Scripture Doctrine of the Trinity,' and 'Paraphrase on the Four Gospels.' Translator into Latin of Newton's 'Optics.' In 1709 he was presented by Queen Anne to the rectory of St. James's, Westminster, and he afterwards enjoyed the favour of Queen Caroline.

Purchased by the Trustees, July 1868. (266.)

Full-length seated figure, face three-quarters to the right.

Dimensions.—66 ins. by 47½ ins.

THOMAS CLARKSON. 1760-1846.

Painted by C. F. De Breda, of Stockholm.

The philanthropist. One of the earliest promoters of the abolition of the slave trade. Born at Wisbech, where his father was a clergyman, and educated at St. Paul's School, London, and St. John's College, Cambridge. In 1786 he obtained the university prize for a Latin Essay on Slavery, and became acquainted with Wilberforce, who brought the subject of negro emancipation before Parliament in 1787. Clarkson's efforts were the chief cause of the final abolition of the slave trade in 1833. Clarkson published, in 1806, 'A Portraiture of Quakerism;' in 1808, 'History of the Abolition of the Slave Trade;' and in 1813 'Memoirs, Public and Private, of William Penn.' He died at his residence, Playford Hall, Suffolk.

Bequeathed by Henry Crabb Robinson, Esq., F.S.A., March, 1867. (235.)

Half-length seated figure, face three-quarters to the right.

Dimensions.—35 ins. by 27½ ins.

FOR ANOTHER PORTRAIT, see page 494.

ELIZABETH CLAYPOLE. 1629-1658.

Painted in 1658 by John Michael Wright.

Second and favourite daughter of Oliver Cromwell. Married in 1646 to John Claypole, of Norborough, Northamptonshire, who was appointed Master of the Horse and Lord of the Bed-Chamber to Cromwell. He was also placed by Cromwell in his Upper House. Mrs. Claypole was much elated by her father's sovereignty, but Harrington states that she "acted the part of "princess very naturally, obliging all persons by her civility, and "frequently interceding for the unhappy." She was a loyalist and a member of the Church of England.

Her father was deeply affected by her death. Her funeral was performed with great pomp in Westminster Abbey.

Purchased by the Trustees, November 1893. (952.)

Small-sized standing figure to below the knees, face three-quarters to the right.

Dimensions.—21 ins. by 17½ ins.

BARBARA VILLIERS, DUCHESS OF CLEVELAND. 1640-1709.

Copied from Sir Peter Lely.

One of the celebrated beauties of the Court of Charles II., and famous for her gallantries. Only daughter of William, Viscount Grandison; and wife of Roger Palmer, afterwards Earl of Castlemaine. Was created by the King Duchess of Cleveland, and became mother of the Duke of Southampton, afterwards of Cleveland, and of the Duke of Grafton. After the death of her husband in 1705, she married the well-known 'Beau' Fielding, but he was convicted of bigamy and the marriage dissolved.

Purchased by the Trustees, March 1874. (387.)

Standing figure to the knees, facing the spectator.

Dimensions.—49 ins. by 39 ins.

ANOTHER PORTRAIT.

Painted by Sir Godfrey Kneller.

In mature age, represented as in mourning for her husband, the Earl of Castlemaine.

A similar picture is at Ditchley, the seat of Viscount Dillon.

Purchased by the Trustees, June 1876. (427.)

Seated figure to below the knees, face three-quarters to the left.

Dimensions.—48½ ins. by 39½ ins.

THOMAS CLIFFORD, FIRST BARON CLIFFORD OF CHUDLEIGH. 1630-1673.

Painted by Sir Peter Lely.

Statesman. Born at Ugbrooke and educated at Exeter College, Oxford. Entered Parliament as member for Totnes in the Convention Parliament. Held various posts in the Government after the Restoration, and took part under the Duke of York in the sea-fight of June 3, 1665, and also in other battles at sea. In 1668 he was made Treasurer of the Household. He was one of the famous 'Cabal' Ministry, and is stated to have advised Charles II. to stop the exchequer in order to get supplies for the Dutch war. Raised to the peerage in 1672.

Purchased by the Trustees, December 1865. (204.)

To the waist, in peer's robes, face three-quarters to the left.

Dimensions.—29½ ins. by 24½ ins.

WILLIAM KINGDON CLIFFORD, F.R.S. 1845-1879.

Replica of the portrait painted in 1876 by the Hon. John Collier.

Mathematician, physicist, and philosopher. Born at Exeter. Educated at King's College, London, and Trinity College, Cam-

bridge. One of the most remarkable and luminous thinkers and writers of his day.

Presented, June 1899, by the artist. (1231.)

Bust facing the spectator.

Dimensions.—23½ ins. by 18½ ins.

HENRY CLINE. 1750-1827.

Drawn in pencil by Sir Francis Chantrey, R.A.

Eminent surgeon and lecturer on anatomy. Born in London. President of the Royal College of Surgeons.

A study for the bust executed by Chantrey in the Museum of St. Thomas's Hospital.

Presented, February 1871, by the widow of George Jones, R.A., being one of a collection of drawings made by Sir F. Chantrey with the *camera lucida* as preparatory studies for his works in sculpture.

Bust, almost in profile to the right.

Dimensions.—18 ins. by 13½ ins.

ROBERT, FIRST BARON OLIVE, K.B. 1725-1774.

Painted by Nathaniel Dance, R.A.

The founder of the British Empire in India. Born at Styche, near Market Drayton, in Shropshire. His father having obtained for him a writership in the East India Company's service and in the Presidency of Madras, he reached his destination in 1744. Three years later he received an ensign's commission, and took an active part, under Colonel Stringer Lawrence (*see page*), both at the siege of Pondicherry and at the taking of Devikota in Tanjore. In 1751, being promoted to the rank of captain, he commenced a series of operations against Chanda Sahib as Nabob of Arcot, and against the French as auxiliaries. His conquest and defence of Arcot are especially renowned. He returned to England to recruit his health in 1753, but two years later went again to India as Governor of Fort St. David, with the rank of lieutenant-colonel in the British army. In 1757 he recovered Calcutta from the hands of Suraj ud Dowlah, and on the 23rd of June of that year gained the great battle of Plassey. It was under the title of 'Baron Clive of Plassey' that some years later he was raised to the Irish peerage. The third command of Clive in India began in 1765, and continued for three years, during which he signalised himself most highly by his conduct of civil affairs and his system of reforms. But his health, both of body and mind, had been undermined by his exertions, and by the bitter attacks in Parliament to which his

Indian career subsequently exposed him. He died by his own hand at his house in Berkeley Square.

Purchased by the Trustees, May 1858. (39.)

Standing figure to the knees, in uniform, face three-quarters to the right.

Dimensions.—49½ ins. by 39½ ins.

COLIN CAMPBELL, FIRST BARON CLYDE, G.C.B., K.S.I. 1792–1863.

Drawn by Sir Francis Grant, P.R.A.

Field Marshal. Born and educated at Glasgow. His father's name was Colin MacIver and his mother's Campbell. He entered the army in 1808 as Colin Campbell, and served with great distinction in the Peninsula, China, the Punjab, and the Crimea, where he commanded the Highland Brigade. As Commander-in-Chief in India he brought the operations for the suppression of the Indian Mutiny of 1857, including the relief of Lucknow, to a successful issue, for which he received the honours of the peerage. He died at Chatham, and was buried in Westminster Abbey.

Presented, March 1881, by Charles, second Viscount Hardinge, F.S.A. (619.)

Small full-length figure, in Indian uniform, facing spectator.

Dimensions.—10 ins. by 4¾ ins.

ANOTHER PORTRAIT.

Bust modelled in plaster by George Gammon Adams.

Purchased by the Trustees, April 1899. (1201.)

RICHARD COBDEN. 1804–1865.

Painted by Lowes Dickinson.

Statesman. Born at Dunford, near Midhurst, in Sussex. Eminent especially from the eloquence of his speeches both at public meetings and in Parliament, from the foremost part which he took in effecting the repeal of the Corn Laws, and from his successful negotiation of the commercial treaty with France. He died at Midhurst.

Presented, July 1870, by 474 members of the Reform Club. (316.)

Full-length seated figure, face slightly turned to the right.

Dimensions.—71½ ins. by 47½ ins.

ANOTHER PORTRAIT.

A marble bust, sculptured in 1866 by Thomas Woolner, R.A.

Presented, May 1867, by Mrs. Cobden. (219.)

RICHARD TEMPLE, FIRST VISCOUNT COBHAM, 1669?-1749.

Painted by Jean Baptiste Vanloo.

Field Marshal. Eldest son of Sir Richard Temple, Bart. He served with distinction under the Duke of Marlborough in Flanders, and at the accession of George I. in 1714, was raised to the peerage as Baron Cobham, and sent with General Stanhope on a secret mission to the Emperor Charles VI. at Vienna. In 1718 he became a Viscount, and the following year commanded the expedition to Spain, where he reduced the city of Vigo. He held appointments as Governor of Jersey and Constable of Windsor, and in 1742 was made a Field Marshal. Lord Cobham was the friend and patron of Pope, who dedicated the first epistle of his *Moral Essays* to him. He died at Stowe.

Purchased by the Trustees, June 1869. (286.)

To the waist, face three-quarters to the right.

Dimensions.—29 ins. by 24½ ins.

SIR ALEXANDER JAMES EDMUND COCKBURN, BART. 1802-1880.

Painted by Alexander Davis Cooper.

Eminent judge. Educated privately, and at Trinity Hall, Cambridge. Became quickly a leading counsel at the parliamentary bar. Entered Parliament in 1847 as member for Southampton. His speech in June 1850 during the 'Don Pacifico' debate was a great success. In 1850 he was knighted and made Solicitor-General, and in 1851 Attorney-General. Noted for his prosecution of Palmer in the Rugeley poisoning case. In 1856 he became Chief Justice of the Common Pleas and in 1859 succeeded Lord Campbell as Lord Chief Justice of England. As such he presided over the celebrated Tichborne trial in 1873. He succeeded his uncle as tenth baronet in 1858.

Presented, November 1892, by the Hon. Walter James, M.P. (933.)

Small seated figure in judge's robes.

Dimensions.—16¾ ins. by 13⅝ ins.

EDWARD COCKER. 1631-1675.

Painter unknown.

Well known as an improver of the arts of writing and arithmetic. The 'Arithmetick,' which he is generally credited with having written, and which was published after his death in 1678, went through upwards of sixty editions, and was for long the standard work on the subject. He also engraved many plates on silver for copy-books with his own hand, and was the author of an English dictionary, and a book of sentences for writing, called 'Cocker's Morals.' Pepys, in his Diary, August and

October 1664, gives an account of Cocker, commending his accuracy and attainments. His name became proverbial for precision. Buried in St. George's, Southwark.

Purchased by the Trustees, December 1868. (274.)

Small figure to the waist, face three-quarters to the right.

Dimensions.—14½ ins. by 11½ ins.

SIR EDWARD CODRINGTON, G.C.B. 1770-1851

Painted in 1843 by Henry Perronet Briggs, R.A.

Admiral. Having entered the navy in 1783, he became lieutenant of Lord Howe's flagship, and took part in the great victory of the 1st June 1794. He commanded the 'Orion' at the battle of Trafalgar, and the 'Blake' in the Walcheren expedition; but his greatest distinction was in leading the combined fleets of England, France, and Russia against the Turks and Egyptians for the deliverance of Greece. The battle of Navarino was fought 20th October 1827, when the Turkish and Egyptian fleets were nearly destroyed. After further service on the coast of Spain and North America, he returned to England and sat for Devonport in the Reformed Parliament (see the large picture of House of Commons, 1833, page 488). Sir Edward resigned his seat on being appointed in 1839 Commander-in-Chief at Portsmouth.

Bequeathed by his daughter, Lady Bouchier, June 1884. (721.)

Half-length seated figure, face nearly in profile to the right.

Dimensions.—20 ins. by 17 ins.

SIR EDWARD COKE. 1552-1634.

Painted in 1608 by Cornelius Janssen van Ceulen.

Lord Chief Justice of England. Author of 'The Institutes of the Laws of England, or a Commentary upon Littleton,' and rival of Bacon. Lord Campbell, in his 'Lives of the Chancellors,' pronounces Coke "the greatest master of the common law that ever appeared in England." Born at Mileham, in Norfolk, and educated at Norwich and Trinity College, Cambridge. He was elected Recorder of the City of London in January 1592, which post he resigned on becoming Solicitor General in the June following. He was in the same year elected Speaker of the House of Commons, and sat for his native county, and in the following year became Attorney General, when he acquired notoriety for brow-beating his antagonists. He was appointed Chief Justice of the Common Pleas, June 30th, 1606, and in October 1613 promoted to be Chief Justice of the King's Bench. Having become obnoxious by his zeal in prosecuting Somerset, and in opposing Lord Chancellor Egerton and the Solicitor General, Yelverton, various charges were brought against him, and he was removed from his high office. In December 1621

he was committed to the Tower for nine months. In the reign of Charles I. he was again returned to Parliament. He suggested, and was mainly instrumental in carrying, the famous Petition of Right. He died at Stoke Pogis, and was buried at Tittleshall in Norfolk.

Presented, May 1877, by the Honourable Society of Judges and Serjeants-at-Law. (461.)

To the waist, in judge's robes, face three-quarters to the right.
Dimensions.—29½ ins. by 24½ ins.

CHARLES ABBOT, FIRST BARON COLCHESTER, 1757–1829.

Painted in 1801 by John Hoppner, R.A.

Statesman. Born at Abingdon and educated at Westminster and Christ Church, Oxford. Called to the Bar in 1783, and in 1794 appointed Clerk of the Rules in the Court of King's Bench. Entered Parliament as Member for Helston, 1795, and became distinguished for his active share in many important proceedings of Parliament, including the first Census Act for ascertaining the population of Great Britain. Appointed Chief Secretary and Keeper of the Privy Seal for Ireland in 1801, and Speaker of the House of Commons in 1802, a post which he held until 1816, when he retired and was raised to the peerage.

Bequeathed by Captain George Bramwell, and accepted by the Trustees, November 1905. (1416.)

Seated figure in robes, face three-quarters to the right.
Dimensions.—29¼ ins. by 24¼ ins.

FOR ANOTHER PORTRAIT, *see* page 524.

SIR GALBRAITH LOWRY COLE, G.C.B. 1772–1842.

Painted by William Dyce, R.A.

An eminent military commander, and Lieut. General. Second son of the 1st Earl of Enniskillen, born at Dublin. Greatly distinguished himself during the Peninsular war; especially at the battles of Albuera, Salamanca, Vittoria, the Pyrenees, and Orthes. During 20 years he sat as M.P. for Fermanagh County; was appointed in 1823 Governor of the Mauritius, and in 1828 promoted to the Governorship of the Cape of Good Hope. Died at Highfield in Hampshire.

Purchased by the Trustees, June, 1893. (946.)

To the knees, in uniform, face three-quarters to the right.
Dimensions.—55½ ins. by 43½ ins.

SIR HENRY COLE, K.C.B. 1808–1882.

Modelled in plaster by Sir Joseph Edgar Boehm, Bart., R.A.

First secretary of the Department of Science and Art, and

general reformer on matters of social importance. Born at Bath, and educated at Christ's Hospital. In 1823 he entered the public service, and became an assistant-keeper at the Public Record Office. In 1840 Cole assisted in developing Rowland Hill's Penny Postage Scheme, and interested himself in the administration of railways. Under the name of 'Felix Summerly' he published Guide Books to the National Collections and improved the style of illustrating books for children. In connection with the Society of Arts he organised a series of exhibitions of art-manufactures, which, under the patronage of Prince Albert, culminated in the Great Exhibition of 1851. In 1852 he undertook to reconstruct the school of design, then at Somerset House, and this led to the establishment of the Science and Art Department at South Kensington, and his appointment as Secretary of the Department. In 1855, and again in 1867, Cole was Executive Commissioner and Secretary of the Royal Commissions for the Great Exhibitions held in Paris. As a member of the Society of Arts he completed the scheme for the Great International Exhibition of 1862. Cole resigned his post in connection with the Department of Science and Art in 1873, and was made K.C.B. in 1875. He died in London.

Purchased by the Trustees, March 1891. (865.)

JOHN WILLIAM COLENSO, D.D. 1814-1883.

Painted in 1866 by Samuel Sidley.

Born at St. Austell in Cornwall. Educated at St. John's College, Cambridge. Gained considerable reputation for two well-known school treatises on arithmetic and algebra. Made Bishop of Natal in 1853. Published in 1862 a critical examination of the Pentateuch, which excited great hostility and led to an attempt to deprive him of his bishopric. Although deposed by his superior, the Metropolitan Bishop of Capetown, Colenso was confirmed by the law in his bishopric, and held it until his death. Latterly he identified himself greatly with the cause of the Zulu and other native races against the colonial Government.

Presented, February 1897, by the artist's family. (1080.)

Seated figure to below the knees, face three-quarters to the left.

Dimensions.—55 $\frac{3}{8}$ ins. by 43 $\frac{1}{2}$ ins.

SAMUEL TAYLOR COLERIDGE. 1772-1834.

Painted by Washington Allston, A.R.A.

Critic, poet, and metaphysician. Born at Ottery St. Mary, in Devonshire. He was the youngest son of the vicar of the place where he was born, and lost his father when only nine years of age. He was sent to Christ's Hospital, where Charles

Lamb was a pupil at the same time. Coleridge says of himself at this period: "At a very premature age, even before my fifteenth year, I had bewildered myself in metaphysics and in theological controversy. Nothing else pleased me. History and particular facts lost all interest in my mind." In 1791 he entered Jesus College, Cambridge, but did not stay to take a degree. At Bristol he associated with Southey, Burnett, and Lovell, to found a community in America, where selfishness was to be proscribed, and all goods were to be held in common—a scheme which, however, was soon abandoned. Through the friendship of Joseph Cottle, a bookseller of Bristol, Coleridge was first enabled, in 1794, to publish a volume of poems,—the commencement, as it proved, of an eminent literary career. The 'Ancient Mariner' was written in 1797, and the first part of 'Christabel' and the tragedy of 'Remorse' at nearly the same period. Coleridge died at Highgate.

Purchased by the Trustees, July 1864. (184.)

Half-length seated figure, face three-quarters to the left.

Dimensions.—44 ins. by 33½ ins.

(a.) ANOTHER PORTRAIT.

Painted in 1795 by Peter Vandyke.

Painted for Joseph Cottle, of Bristol.

Purchased by the Trustees, March 1865. (192.)

Bust, face three-quarters to the right.

Dimensions.—21½ ins. by 17½ ins.

(b.) ANOTHER PORTRAIT.

Drawn, at the age of 24, by Robert Hancock.

A note on the back of the drawing states:—"The dress is precisely that which Mr. Coleridge wore when he preached his first sermon in Mr. Jardine's chapel at Bath." (See Cottle's "Reminiscences," 1st edition, I., xxxi.)

Purchased by the Trustees, May 1877. (452.)

Small seated figure to the left, face almost in profile.

Dimensions.—6½ ins. by 5½ ins.

OUTHERBERT, BARON COLLINGWOOD, 1750-1810.

Marble bust, artist uncertain.

Eminent naval commander. Born at Newcastle-on-Tyne. Entered the navy in 1761. First served under Nelson in the West Indies in 1778. Had an important share in the victories of the 1st June, 1794, and off Cape St. Vincent in February, 1797. Appointed rear-admiral in 1799, and as such acted as second in

command at the glorious battle of Trafalgar in October, 1805, succeeding to the command of the fleet on the death of Nelson. For these services he was raised to the peerage. Buried in St. Paul's Cathedral.

Purchased by the Trustees, May 1901. (1296.)

WILLIAM WILKIE COLLINS. 1824-1889.

Painted by Sir John Everett Millais, Bart., P.R.A.

The well-known novelist; son of Williams Collins, R.A. Born in London; author of many works of fiction, including 'The Woman in White,' 'The Moonstone,' 'Armada,' &c., many of which appeared in periodicals, such as 'Household Words,' 'The Cornhill Magazine,' &c.

Purchased, August 1894. (967.)

Small seated figure, face three-quarters to the left.

Dimensions.—10½ ins. by 6⅝ ins.

SIR RICHARD COLLINSON, 1811-1883, *see* page 506.

GEORGE COLMAN. 1732-1794.

Painted by Thomas Gainsborough, R.A.

Dramatic author. Son of Francis Colman, British Resident at the Court of Tuscany, and nephew of Mary Gumley, Countess of Bath. Born at Florence. Educated at Westminster and Christ Church, Oxford. Studied for the law, and was called to the bar; but instead of pursuing that profession, he conducted a literary periodical called the 'Connoisseur,' and in 1760 produced his first dramatic venture. His best and still popular comedies were the 'Jealous Wife' and the 'Clandestine Marriage,' first performed in 1761 and 1766. In the latter he was assisted by Garrick. He subsequently became manager and part proprietor of Covent Garden Theatre, which he exchanged, in 1777, for the Haymarket Theatre. He died as the inmate of a lunatic asylum.

Purchased by the Trustees, January 1859. (59.)

Half-length seated figure, face three-quarters to the left.

Dimensions.—28½ ins. by 23¼ ins.

ANOTHER PORTRAIT.

Painted in 1790 by Sir Joshua Reynolds, P.R.A.

Purchased by the Trustees, March 1904. (1364.)

Seated figure, half-length, head resting on arm, face three-quarters to the left.

Dimensions.—29 ins. by 24¼ ins.

STAPLETON COTTON, VISCOUNT COMBERMERE, G.C.B., G.C.H.,
K.C.S.I. 1773-1865.

Painted in 1823 by Mrs. Mary Pearson.

Field Marshal. The second son of Sir Robert Salusbury Cotton, Bart. Educated at Westminster. Served with great distinction under Wellesley and Cornwallis in India, and, as commander of the allied cavalry in the Peninsular War, was distinguished at Talavera, and second in command at the Battle of Salamanca. In 1826 he headed the troops at the siege and capture of Bhurtpore.

Presented, June 1872, by his widow, Viscountess Combermere. (351.)

Half-length standing figure, face three-quarters to the left, in uniform.

Dimensions.— $49\frac{1}{2}$ ins. by 39 ins.

WILLIAM CONGREVE. 1670-1729.

Painted by Sir Godfrey Kneller.

Dramatic writer and poet. Born at Bardsey, near Leeds; educated at Kilkenny and at Trinity College, Dublin. His first dramatic attempt was 'The Old Batchelor,' written at the age of 19, and produced at Drury Lane in 1693. It was followed in the same year by the 'Double Dealer' and 'Love for Love' in 1695. Besides two other plays, and some small poetical pieces, Congreve wrote a pastoral on the death of Queen Mary, and an ode on the taking of Namur. Buried in Westminster Abbey.

Purchased by the Trustees, February 1859. (67.)

To the waist, in an oval spandril, face three-quarters to the right.

Dimensions.— $28\frac{1}{2}$ ins. by 24 ins.

CAPTAIN ARTHUR CONOLLY. 1807-1842.

Sketched from the life, at Cabul, by James Atkinson.

Eastern traveller. Educated at Rugby and Addiscombe. Entered the East India Company's service. Published in 1834 an account of his travels through Central Asia to India. Went as envoy to Khiva. Captured and imprisoned at Bokhara, where he was barbarously murdered. He published accounts of some of his travels.

Presented, November 1889, by the artist's son, Rev. Canon J. A. Atkinson. (825.)

Bust, face nearly in profile to the left.

Dimensions.— $5\frac{1}{2}$ ins. by $4\frac{1}{2}$ ins.

JOHN CONSTABLE, R.A. 1776-1837.

Drawn by himself in lead pencil, tinted.

An eminent landscape painter. Born at East Bergholt in Suffolk, and son of a miller. Came to London in 1795 and studied at the Royal Academy. He was one of the chief painters of purely English landscape, and his power of expressing nature has been fully recognised both in England and on the Continent. Three of his most important pictures, 'The Hay Wain,' 'The Valley Farm,' and 'The Cornfield,' are in the National Gallery, and another, 'Salisbury Cathedral,' in the South Kensington Museum. He was not elected a Royal Academician until 1829.

Purchased by the Trustees, June 1892. (901.)

To the waist, facing the spectator.

Dimensions.—10 ins. by 7½ ins.

ANOTHER PORTRAIT.

Drawn in the Life School at Somerset House as Visitor to the Royal Academy by Daniel Maclise, R.A.

Purchased by the Trustees, February 1907. (1458.)

Half-length, seated sketching, profile to the left.

Dimensions.—5½ ins. by 4½ ins.

JAMES COOK. 1728-1779.

Painted by John Webber, R.A.

Navigator and discoverer. Born in Yorkshire, the son of a labourer. Entered the navy as able seaman, 1755, and served as surveyor and pilot at the capture of Quebec by Wolfe. In 1762 went out to survey Newfoundland and Labrador. In 1767 he was appointed to conduct an expedition into the South Pacific Ocean for geographical and astronomical purposes. He was accompanied by Dr. Solander and Mr. Banks, (afterwards Sir Joseph, and President of the Royal Society). One inlet in New South Wales, where Mr. Banks and Dr. Solander found plants in especial plenty, received from them the name of 'Botany Bay,' and it was this exploration which prepared the way for our first Australian colony. The expedition returned in 1771. In 1772 Cook again sailed from Plymouth for New Zealand and the Antarctic circle, and returned in 1775. In 1776 he started on his last voyage, during which the Sandwich Islands were discovered. At Owhyhee, (or Hawaii) the largest amongst them, he was killed by the natives in an accidental fray.

This picture was painted at the Cape of Good Hope.

Purchased by the Trustees, January 1858. (26.)

To the waist, in an oval spandril, face three-quarters to the right.

Dimensions.—14½ ins. by 11½ ins.

(a) ANOTHER PORTRAIT.

Marble bust sculptured in 1790 by Le Vieux.

Purchased by the Trustees, May 1895. (1894.)

(b) ANOTHER PORTRAIT.

Painted in 1766 for the Governor of Newfoundland.

Purchased by the Trustees, July 1905. (1414.)

Standing figure in uniform, to below the waist, face three-quarters to the right.

Dimensions—35½ ins. by 27 ins.

SIR EYRE COOTE, K.B. 1726–1783.

Painter uncertain.

General. Born in Ireland. Descended from a noble family. Having entered the army at an early age, he accompanied his regiment, in 1754, to the East Indies, where he obtained distinction at the siege of Pondicherry. In 1760 and 1761, by the success of his arms the French were expelled from the coast of Coromandel. He quitted Madras for England in 1770, but returned in 1779 as Commander-in-Chief, and in 1781, with 10,000 men, defeated Hyder Ali, whose army amounted to fifteen times that number. He died at Madras, which he may be said to have secured for the British Empire. The monument to his memory in Westminster Abbey was erected by the East India Company.

Purchased by the Trustees, April 1861. (124.)

To the waist, in uniform, face three-quarters to the right.

Dimensions.—29½ ins. by 24½ ins.

CHARLES, MARQUESS CORNWALLIS, K.G. 1738–1805.

Painted in 1785 by Thomas Gainsborough, R.A.

Distinguished military commander, diplomatist, and Governor-General of India. Son of the first Earl Cornwallis. Educated at Eton and St. John's College, Cambridge. Became aide-de-camp to the Marquess of Granby, and served in Germany during the Seven Years War. In 1762 he succeeded to his father's earldom. In 1775 Cornwallis commanded a division of troops in America, and took part in all the successes of the first campaign, including the victory of Brandywine. In the second campaign however, which was mismanaged, he was outnumbered and compelled to surrender with his whole army to the united forces of America and France at Yorktown, October 19, 1781, with no discredit to himself.

In 1786 he accepted the high office of Governor-General of India, and Commander-in-Chief of Bengal. The capture of Bangalore and the siege of Seringapatam reduced the power, and led to the submission of Tippoo Saib. On his return to England in 1792, Cornwallis was raised to a marquissate and appointed Master-General of the Ordnance. In Ireland, as Lord Lieutenant, in 1798, he effectually suppressed a formidable rebellion, and completely tranquillised the country. He signed the Treaty of Amiens in 1802, and in 1805 resumed the Government of India, but died there soon after his arrival, at Ghazipore, in Benares.

Purchased by the Trustees, February 1869. (281.)

To the waist, in uniform, face three-quarters to the left.

Dimensions.—29½ ins. by 24¼ ins.

RICHARD COSWAY, R.A. 1740–1821.

A miniature in water colours ; painted by himself.

Miniature painter. Born at Tiverton. He studied in London under Hudson, who had instructed Sir Joshua Reynolds, and became a fashionable artist, known especially by his miniatures and tinted pencil drawings. These are at this day held in extravagant esteem. He was elected a Royal Academician in 1771. Many of his works have been engraved by Bartolozzi and Valentine Green. He was appointed principal painter to the Prince Regent.

Presented, June 1870, by Miss Georgiana M. Zornlin. (304.)

Small half-length, in an oval, face nearly in profile to the right.

Dimensions.—4 ins. by 3 ins.

JOHN SELL COTMAN, 1782–1842.

Drawn by Horace Beevor Love.

Landscape-painter. Born and educated at Norwich. Came to London about 1798, and studied with Turner, Girtin, and others at Dr. Monro's house. First exhibited at the Royal Academy in 1800. In 1807 he returned to Norwich, where he settled and continued to practise his art as one of the leading members of the Norwich School of landscape-painting. Besides his painting Cotman was associated with Mrs. Dawson-Turner in several works on architecture and archæology, for which he made numerous etchings. Later in life he obtained, through the influence of J. M. W. Turner, R.A., the post of drawing master to King's College, London, and he left Norwich for London, where he died.

Purchased by the Trustees, March 1904. (1372.)

Seated, to the waist, face three-quarters to the right.

Dimensions.—(oval), 10½ ins. by 8 ins.

FRANCIS, BARON COTTINGTON. 1578?-1652.

Painter uncertain.

A conspicuous character in Clarendon's History of the Rebellion. Son of Philip Cottington, of Godmonston, in Somersetshire. Through the interest of Sir Robert Cecil, he went at an early age to Spain, and was long resident there in a diplomatic capacity. He was created a baronet in 1622, and in the following year accompanied Charles Prince of Wales and the Duke of Buckingham to Madrid. In the reign of Charles I. he held the offices of Chancellor and Under Treasurer of the Exchequer, and was also Master of the Court of Wards. He again went to Spain as Ambassador, and on his return in 1631, was created Baron Cottington, of Hanworth, Middlesex. He attended the King at Oxford in 1644, and was nominated by him Lord High Treasurer. He remained in the city till the period of the King's departure, and then signed the articles of surrender to General Fairfax in 1646. Having acquired a considerable fortune, Cottington established himself at Valladolid in Spain, where he died. His remains were brought to England and interred in Westminster Abbey.

Purchased by the Trustees, February 1880. (605.)

To the waist, face three-quarters to the left.

Dimensions.—26 ins. by 22½ ins.

SIR ROBERT BRUCE COTTON. 1571-1631.

Painter uncertain.

An eminent antiquary. Founder of the famous Cottonian Library, now in the British Museum. He was born at Denton, in Huntingdonshire, and educated at Westminster School and Trinity College, Cambridge. He began to make his curious and valuable collection of manuscripts in 1588, and in 1603 received the honour of knighthood. Entered Parliament as member for Huntingdon in 1604. He was often consulted by the King and the Legislature in difficult points relating to ancient customs and privileges. He wrote a book upon duelling, and a 'Life of Henry III.' Cotton's learning and his collections of books and manuscripts were famous throughout Europe.

Transferred, June 1879, from the British Museum. (534.)

To the waist, face three-quarters to the right.

Dimensions.—29 ins. by 24 ins.

SIR STAPLETON COTTON, Bart. *See* VISCOUNT COMBERMERE.

SIR WILLOUGHBY COTTON, G.C.B., K.C.H. 1783-1860.

Drawn by James Atkinson.

A distinguished general in the first Afghan war. Educated at

Rugby. Received the Peninsula medal for Busaco, Vittoria, and the Nive. Distinguished himself in the Burmese campaigns of 1825-6, and in Afghanistan, 1839, when Ghuznee was captured. From 1847 to 1850 he was commander-in-chief and Member of the Council in the Bombay Presidency. He died in London.

Presented, November 1889, by the artist's son, Rev. Canon J. A. Atkinson. (824.)

Head and shoulders, face nearly in profile to the left.

Dimensions.— $6\frac{1}{4}$ ins. by $4\frac{3}{4}$ ins.

SAMUEL COUSINS, R.A. 1801-1887.

Painted by James Leakey.

Mezzotint-engraver. Born at Exeter. Apprenticed and pupil to Samuel William Reynolds. One of the most eminent engravers of his day. Died in London, unmarried, and founded a trust at the Royal Academy for deserving and poor artists.

Presented, August 1906, by the artist's daughter, Miss Emily P. Leakey. (1447.)

Half length, seated, face three-quarters to the right.

Dimensions.— $35\frac{1}{2}$ ins. by $27\frac{1}{2}$ ins.

THOMAS, BARON COVENTRY. 1578-1640.

Painted by Cornelius Janssen van Ceulen.

Lord Keeper of the Great Seal. Son of Sir Thomas Coventry, Justice of the Common Pleas. Educated at Balliol College, Oxford, and admitted in 1595 a member of the Inner Temple. In 1615 he became Recorder of London, and in 1617 succeeded Sir Henry Yelverton as Solicitor General. On the accession of Charles I., Coventry was appointed successor to Williams, Bishop of Lincoln, as Lord Keeper, and in April 1628 was raised to the peerage as Baron Coventry. He courageously opposed the encroaching power of the Duke of Buckingham. Died at Durham House in the Strand, and was buried at Croome D'Abitot, in Worcestershire.

Presented, June 1884, by the Principal and Antients of Barnard's Inn. (716.)

Bust to the waist, in peer's robes, face three-quarters to the left.

Dimensions.—30 ins. by $24\frac{3}{4}$ ins.

ABRAHAM COWLEY, M.D., F.R.S. 1618-1667.

Painted by Mrs. Mary Beale.

Poet and naturalist. The son of a stationer. Born in Fleet street, and educated at Westminster School and Trinity College, Cambridge. At the age of 15 he published a volume called

'Poetical Blossoms.' In 1644 he quitted Cambridge for Oxford, and settled in St. John's College. He went to France with Queen Henrietta Maria, and was chiefly employed in deciphering the correspondence of the King and Queen. He remained there 10 years. Cowley studied medicine, and obtained the degree of M.D. at Oxford, in 1657. On the death of Cromwell he returned to France, but came back to England at the time of the Restoration. He was one of the earliest members of the Royal Society. His chief poems were miscellanies, odes, a book of plants, some prose essays, and the 'Davideis.' Died at Chertsey, in Surrey, and buried in Westminster Abbey.

Purchased by the Trustees, May 1859. (74.)

To the waist, face three-quarters to the right.

Dimensions.—29½ ins. by 24½ ins.

ANOTHER PORTRAIT.

Painted by Sir Peter Lely or Mrs. Mary Beale.

Represented as a young man.

The countenance and long hair accord with a portrait of Cowley by Mrs. Beale in the print room at the British Museum.

Purchased by the Trustees, May 1882. (659.)

Bust, face three-quarters to the right.

Dimensions.—21 ins. by 17¾ ins.

WILLIAM, FIRST EARL COWPER. 1665?–1723.

Painted in 1722 by Sir Godfrey Kneller.

Lord Chancellor. Son of Sir William Cowper, Bart., M.P. for Hertford. He was called to the bar in 1688; appointed a K.C. in 1694, and acquired a great legal reputation. In 1705 he succeeded Sir Nathan White as Lord Keeper of the Great Seal, and was one of the Commissioners for the Union with Scotland; he was appointed Lord Chancellor of Great Britain in 1707, and again in 1714. He presided at the trial of Dr. Sacheverell in 1710. He resigned the seals on the removal of Lord Godolphin from the Lord High Treasurership. He opposed the South Sea Bill, and was created Earl Cowper in 1718.

Presented, May 1899, by Francis Thomas, 7th Earl Cowper, K.G. (1228.)

To the waist, in peer's robes, face three-quarters to the right.

Dimensions.—29½ ins. by 24½ ins.

WILLIAM COWPER. 1731–1800.

Drawn in crayons in 1792 by George Romney.

The celebrated poet, translator, and letter writer. Born at Great Berkhamstead, Hertfordshire, where his father was rector. Great nephew of Lord Chancellor Cowper. Educated at

Westminster, and studied law at the Temple, but a nervous breakdown and ensuing religious mania prevented him from following that profession. During a residence at Olney he composed some well-known hymns. His first volume of collected poems appeared in 1782. Author of 'The Task' and 'John Gilpin, 1785, a translation of Homer, 1791, and many other poems. Died and was buried at East Dereham, Norfolk.

Purchased by the Trustees, November 1905. (1423.)

Bust, wearing a white cap, face three-quarters to the left.

Dimensions—22½ ins. by 18½ ins.

(a) ANOTHER PORTRAIT.

Drawn by W. Harvey after Lemuel Francis Abbott.

Presented, December 1888, by Rev. W. J. Loftie, F.S.A. (806.)

Small half-length seated figure, face three-quarters to the left.

Dimensions.—6 ins. by 6 ins.

(b) ANOTHER PORTRAIT.

Painted by George Romney.

Presented, December 1894, by George Scharf, Esq., C.B., F.S.A. (972.)

Half-length, face three-quarters to the left.

Dimensions.—16¾ ins. by 14¾ ins.

DAVID COX. 1783-1859.

Pencil drawing in 1855, artist uncertain.

Landscape painter. Born near Birmingham. Son of a blacksmith. Studied drawing under Joseph Barber at Birmingham. One of the first landscape painters in England, excelling in both oil and water colours. Died at Harborne, near Birmingham.

Purchased by the Trustees, November 1896. (1074.)

Bust, face three-quarters to the right.

Dimensions.—5½ ins. by 3½ ins.

ANOTHER PORTRAIT.

Painted in 1831 by William Radclyffe, Junior.

Purchased by the Trustees, May 1905. (1403.)

Seated figure to the waist, face three-quarters to the right.

Dimensions—29¾ ins by 24½ ins.

GEORGE CRABBE. 1754-1832.

A pencil drawing in outline, by Sir Francis Chantrey, R.A.

Poet and divine. Born at Aldeburgh, Suffolk. Employed in a warehouse at Slaughden and afterwards took orders. A prolific

writer of essays and poems. Author of 'The Library,' 1781, 'The Village,' 1783, 'Tales of the Hall,' 1819, &c.

Presented, February 1871, by the widow of George Jones, R.A., being one of a collection of drawings made by Sir F. Chantrey with the *camera lucida*, as preparatory studies for his works in sculpture.

Head only, facing the spectator.

Dimensions.—17 ins. by 12½ ins.

JAMES CRAGGS. 1686-1721.

Painted by Sir Godfrey Kneller.

Secretary of State. Son of James Craggs, postmaster-general in 1714. Educated at Chelsea and on the continent. First returned to Parliament in 1713. Succeeded Addison in 1718 as Secretary of State for the southern department. Died of small-pox in his 35th year, and buried in Westminster Abbey. Craggs was an intimate friend of Addison, to whom this portrait formerly belonged. Pope and Gay sang his praises.

Purchased by the Trustees, July 1898. (1134.)

Standing figure to the knees, face three-quarters to the left.

Dimensions.—48½ ins. by 39½ ins.

GATHORNE GATHORNE-HARDY, FIRST EARL OF CRANBROOK, P.C., G.C.S.I. 1814-1906.

Drawn in 1857 by George Richmond, R.A.

Statesman. Born at Bradford in Yorkshire, and educated at Shrewsbury School and Oriel College, Oxford. Called to the Bar, 1840, and elected M.P. for Leominster, 1856. In 1865 he defeated Mr. Gladstone in the election for Oxford University. He served in successive conservative governments as Home Secretary, Secretary of State for War and for India, and Lord President of the Council. Raised to the peerage, 1878, and promoted to an earldom, 1892. Died at Hemsted Park, Kent.

Presented, November 1906, by his son, John, second Earl of Cranbrook. (1449.)

Bust, facing the spectator.

Dimensions.—31 ins. by 25 ins.

THOMAS CRANMER, D.D. 1489-1556.

Painted in 1546 by G. Fliccius.

Archbishop of Canterbury. Born of a good family at Aslacton Manor, in Nottinghamshire. Educated at Jesus College, Cambridge. Married early, and took his degree of D.D. in 1523. The King being interested in the views which he propounded

respecting the divorce of Queen Catherine, took him into favour, and bestowed Church preferments upon him, commencing with the Archdeaconry of Taunton. He was employed abroad in missions both ecclesiastic and commercial. In 1532 Cranmer succeeded Warham as Archbishop of Canterbury. He favoured the dissolution of the monasteries, and zealously enforced the King's supremacy. By aid of the Vicegerent Cromwell, Cranmer procured the King's authority that a copy of the new translation of the Bible known by the Archbishop's name, should be placed for public reading in every parish church throughout the realm. Cranmer stood godfather to the Princess, afterwards Queen, Elizabeth. He attended Henry VIII. in his last moments, and crowned King Edward VI. On the accession of Mary, Cranmer was sent a prisoner to the Tower, whence, in 1554, he was removed, together with Ridley and Latimer, to Oxford. There, on the 21st of March, 1556, he was brought to the stake and burnt to death.

Transferred, June 1879, from the British Museum. (535.)

Half-length seated figure, face three-quarters to the left.

Dimensions.—38½ ins. by 29½ ins.

ROBERT MONSEY ROLFE, BARON CRANWORTH. 1790–1868.

Painted by George Richmond, R.A.

Lord Chancellor. Born at Cranworth, in Norfolk. Son of the Rev. Edmund Rolfe, rector of Cockley-Cley. Educated at Winchester and Trinity College, Cambridge, and became a Fellow of Downing College. Called to the bar by Lincoln's Inn in 1816. He was appointed Solicitor-General in 1834, and, with a brief interruption, continued in that office till November 1839, when he was raised to the Bench of the Exchequer. In 1850 he acted as one of the Commissioners of the Great Seal, and in November of the same year was constituted the third Vice-Chancellor, in which position he was raised to the peerage as Baron Cranworth, December 1850. On the accession of Lord Aberdeen to power at the close of 1852, the Great Seal was placed in his hands, and remained with him during five years. On the resignation of Lord Westbury, he for a second time became Lord Chancellor, and retired from office on the accession of a Conservative ministry in 1867.

Bequeathed, June 1869, in fulfilment of Lady Cranworth's desire, by Lord Cranworth. (285.)

Seated figure to the knees, in chancellor's robes, face three-quarters to the left.

Dimensions.—55 ins. by 43½ ins.

FOR ANOTHER PORTRAIT, see page 511.

WILLIAM, FIRST EARL OF CRAVEN, F.R.S. 1606-1697.

Painted by Gerard Honthorst.

Son of Sir William Craven, merchant taylor and lord mayor of London. Entered the service of the Prince of Orange, and served with distinction under Gustavus Adolphus. He aided, with the wealth at his command, the exiled members of the Royal Family, more particularly Elizabeth, Queen of Bohemia. He was created Earl of Craven in 1665, and succeeded Monck as colonel of the Coldstream Guards. He exerted himself actively during the days of the plague and the great fire of London. Under James II. he became lieutenant-general of the forces. He died unmarried at his house in Drury Lane.

Presented, December 1868, by George Grimston, 3rd Earl of Craven. (270.)

Half-length standing figure, in armour, face three-quarters to the left.

Dimensions.—44 ins. by 35 ins.

MANDELL CREIGHTON, D.D., LL.D., 1843-1901.

Posthumous portrait painted by Hubert von Herkomer, R.A.

Scholar, historian, and divine. Born at Carlisle and educated there, at Durham, and at Merton College, Oxford, of which he became a fellow and tutor. In 1875, he accepted the living of Embleton, in Northumberland, to obtain parochial experience, and thus obtained leisure for important historical studies, such as the first volumes of his 'History of the Papacy.' In 1884, he was elected first Dixie professor of ecclesiastical history at Cambridge, and resided there till 1885, when he was made Canon of Worcester. In 1890, he was elevated to the Bishopric of Peterborough, and in 1897, translated to the see of London. The arduous duties of the latter see interrupted his historical work and eventually undermined his health. Buried in St. Paul's Cathedral. He was a Trustee of the National Portrait Gallery.

Presented, November 1902, by the Bishop Creighton Memorial Committee. (1335.)

Seated figure to below the knees, face three-quarters to the left.

Dimensions.—47½ ins. by 38 ins.

NATHANIEL, THIRD BARON CREWE (OR CREW), OF STENE. 1633-1722.

Painted by John Riley.

Bishop of Durham. Son of the first Lord Crewe (or Crew) and grandson of Sir Thomas Crewe, Speaker of the House of Commons. When Bishop of Oxford in 1673, and notwithstanding the protest of Parliament, he performed the marriage ceremony for the Duke of York and Mary of Modena. The following year he was translated to the see of Durham, and on succeeding to the

barony of Crewe in 1697, he became the first instance in England of the union of a temporal and spiritual peerage. He showed a ready compliance with all the measures of the court of James II., and, on the King's abdication, expressed a wish to resign his ecclesiastical dignities to Dr. Burnet. On the accession of Queen Anne he was restored to some degree of favour at court. His name is associated with munificent endowments for charitable purposes, notably the restoration of Bamborough Castle as a benefaction for fishermen.

Purchased by the Trustees, February 1882. (656.)

Half-length figure, in bishop's robes, face three-quarters to the right.

Dimensions.— $29\frac{1}{2}$ ins. by $24\frac{1}{2}$ ins.

WILLIAM CROFT, MUS. DOC. 1677?-1727.

Painter uncertain.

Eminent musician. Born at Nether Ettington, Warwickshire. Became a chorister in the Chapel Royal under Dr. Blow, and was noted for his musical talents at an early age. Subsequently became organist at the Chapel Royal, and in 1708 succeeded Dr. Blow as organist of Westminster Abbey. He composed the greater part of the ceremonial music during the reigns of Anne and George I., and may be said with Purcell and Blow to represent the best traditions of English music at that date. Buried in Westminster Abbey.

Purchased by the Trustees, March 1899. (1192.)

Half-length, standing in chorister's robes, face three-quarters to the left.

Dimensions.— $29\frac{3}{4}$ ins. by $24\frac{1}{8}$ ins.

JOHN WILSON CROKER, P.C., LL.D. 1780-1857.

Painted by William Owen, R.A.

Politician and writer. Son of the surveyor-general of customs and excise in Ireland. Born in Galway, and educated at Trinity College, Dublin. He was called to the bar in 1802, and entered Parliament in 1807. In 1808 he was entrusted with the duties of chief secretary for Ireland. An intimate acquaintance with the Duke of Wellington dated from this time. On the accession of Mr. Perceval to power in 1809, he was appointed Secretary to the Admiralty. He was distinguished for his eloquence, and was an original and a constant contributor to the 'Quarterly Review.' He edited Boswell's 'Life of Johnson,' and Lord Herve's 'Memoirs,' and was the author of 'Stories from the History of England.'

Presented, November 1872, by Frederick Locker, Esq. (355.)

To the waist, in an oval spandril, face slightly turned to the left.

Dimensions.—24 ins. by $19\frac{1}{2}$ ins.

OLIVER CROMWELL. 1599-1658. Represented at the age of 58.
Painter unknown.

Lord Protector. Born at Huntingdon. Educated at Sidney Sussex College, Cambridge, which city he represented in the Long Parliament. At an early period in the Civil War he raised a troop of horse composed entirely of Puritans. The battle of Edgehill was fought in 1642, Marston Moor in 1644, and Naseby 1645. The battle of Preston in 1648 insured the success of Cromwell, as General of the army, and was followed shortly after by the trial and execution of the King. Cromwell completely subdued Ireland in 1649, and routed the Scotch at Dunbar, 3rd September 1650. The Royalists were hopelessly dispersed at the battle of Worcester, 3rd September 1651. After forcibly dissolving the Long Parliament in 1653, Cromwell assumed the title of Lord Protector of the Commonwealth, and was styled His Highness. The Protector died at Whitehall on the anniversary of the battles of Dunbar and Worcester. He was buried with regal honours in Westminster Abbey, but his remains were afterwards disinterred.

This is an enlargement in oil colours on canvas of the fine head drawn in water colours by Samuel Cooper, formerly in the possession of Lady Frankland Russell, and now the property of the Duke of Buccleuch. The period when this portrait was taken is indicated by the date, 1657, on a completely finished miniature formerly belonging to the Pallavicini family, and now in the possession of the Marquess of Ripon, K.G.

Purchased by the Trustees, February 1879. (514.)

Bust, in armour, face three-quarters to the right.

Dimensions— $29\frac{3}{8}$ ins. by $24\frac{1}{4}$ ins.

(a.) ANOTHER PORTRAIT.

A terra-cotta bust, modelled by Edward Pierce, jun.

Purchased by the Trustees, August 1861. (132.)

(b.) ANOTHER PORTRAIT.

Painted by Robert Walker.

Transferred, June 1879, from the British Museum. (536.)

Half-length, in armour, a page fastening his sash at the waist, face three-quarters to the right.

Dimensions.— $49\frac{1}{2}$ ins. by $39\frac{1}{2}$ ins.

(c.) ANOTHER PORTRAIT.

Painter uncertain.

Painted in oil on a small scale.

Transferred, June 1879, from the British Museum. (588.)

To the waist, in armour, face three-quarters to the right.

Dimensions.— $8\frac{1}{2}$ ins. by $6\frac{1}{4}$ ins.

(d.) ANOTHER PORTRAIT.*Bronze bust. Sculptor uncertain.*

This bronze is identical with a fine marble bust now in the possession of the Earl of Wemyss, and formerly the property of the Byron family at Newstead Abbey.

Purchased by the Trustees, February 1877. (438.)

(e.) ANOTHER PORTRAIT.*Cast from a mask said to have been taken after death.***(f.) ANOTHER PORTRAIT.**

Cast from a coloured terra-cotta bust in the Museo Nazionale at Florence, said to have been made from a cast of the face taken immediately after death.

Purchased, November 1899. (1238.)

For ANOTHER PORTRAIT, see page 516.

RICHARD CROMWELL, 1626-1712.*Painter uncertain.*

Lord Protector. Third son of Oliver Cromwell and Elizabeth Bourchier. Educated for the law, and M.P. for Hampshire in 1654 and 1656. When his father became Lord Protector for the second time, Richard, as his eldest surviving son, was nominated his successor. On his father's death he was proclaimed Lord Protector, but after a few months' weak government, which shewed that he had no control over either parliament or the army, he was compelled to resign his high honour. He retired to the Continent, but for the last thirty years or so of his life, resided at Cheshunt, assuming the name of Clarke, so as to avoid attention. Buried at Hursley, in Hampshire.

Purchased by the Trustees, November 1902. (1334.)

To the waist, face slightly turned to the left.

Dimensions—25½ ins. by 19 ins.

THOMAS CROMWELL; see ESSEX, EARL OF.

MARY ANN CROSS; "GEORGE ELIOT." 1819-1880.*Drawn in 1865 by Sir Frederick W. Burton, R.H.A., F.S.A.*

Novelist and poet. Daughter of Robert Evans of Arbury, Warwickshire. Translated Strauss's 'Life of Jesus,' and Feuerbach's 'Essence of Christianity.' Her first contribution to fiction, 'Amos Barton,' appeared in January, 1857. Author of 'Adam Bede,' 'Romola,' 'Middlemarch,' &c., and other

novels, some of which stand in the very first rank in the history of English literature, and also 'The Spanish Gipsy' and other poems.

Presented, February 1883, by her husband, John Walter Cross, Esq., and Charles Lee Lewes, Esq. (669.)

Head, full face.

Dimensions.— $20\frac{1}{4}$ ins. by 15 ins.

- (a.) ANOTHER PORTRAIT, [with a portrait of her father, ROBERT EVANS].

Drawn in 1842 by Mrs. Charles Bray.

Presented, June 1899, by her friend, Mrs. Charles Bray. (1232.)

Seated to below the waist, face three-quarters to the left.

Dimensions.— $7\frac{1}{8}$ ins. by $5\frac{3}{4}$ ins.

- (b.) ANOTHER PORTRAIT.

Replica by M. d'Albert Durade of a portrait painted by him at Geneva in 1849.

Purchased by the Trustees, June 1905. (1405.)

Seated figure to below the waist, face three-quarters to the right.

Dimensions.— $13\frac{1}{2}$ ins. by $10\frac{1}{2}$ ins.

GEORGE CRUIKSHANK, 1792-1878.

Cast from a bust modelled by William Behnes.

Artist and caricaturist. Born in Bloomsbury, where his father and brother practised as well-known artists. Afterwards noted throughout England for his caricatures and humorous illustrations to books. Buried in St. Paul's Cathedral.

Purchased by the Trustees, June 1901. (1300.)

ANOTHER PORTRAIT.

Painted in 1836, artist uncertain.

Purchased by the Trustees, July 1904. (1385.)

To the waist, face slightly turned to the right.

Dimensions.— $12\frac{1}{4}$ ins. by $10\frac{1}{4}$ ins.

GEORGE CLIFFORD, THIRD EARL OF CUMBERLAND, K.G.
1558-1605.

Painted in 1588, artist uncertain.

Educated at Cambridge under Whitgift, and excelled in mathematics. He was one of the peers who sat in judgment on Mary, Queen of Scots. On the retirement of Sir Henry Lee, he was appointed Champion by Queen Elizabeth. He greatly distinguished himself among the gallant commanders of the fleet

opposed to the Spanish Armada in 1588. He also made eleven voyages at his own expense, and did great damage to the Spaniards. In 1592 he was elected a Knight of the Garter. Queen Elizabeth bestowed her glove upon Cumberland at an audience upon his return from one of his voyages.

Purchased by the Trustees, March 1869. (277.)

Bust, in armour, with Queen Elizabeth's glove in his hat; face three-quarters to the left.

Dimensions.— $29\frac{1}{2}$ ins. by $23\frac{3}{8}$ ins.

MARGARET RUSSELL, COUNTESS OF CUMBERLAND. 1560-1625.
at the age of 25.

Painter unknown.

Third daughter of Francis, second Earl of Bedford. Married in 1577, to George Clifford, third Earl of Cumberland. Noted for her "greate naturall wit and judgment" and her literary taste. Her monument in Appleby Church was erected by her daughter Anne, the celebrated Countess of Dorset, Pembroke, and Montgomery.

Presented, March 1876, by George Scharf, Esq., C.B., F.S.A. (415.)

Bust, face three-quarters to the right.

Dimensions.—Panel, $20\frac{3}{4}$ ins. by $16\frac{3}{4}$ ins.

WILLIAM AUGUSTUS, DUKE OF CUMBERLAND, K.G. 1717-1765.

Painted in 1758 by Sir Joshua Reynolds.

The youngest son of King George II. Born at Leicester House, London. Elected Knight of the Garter in 1730. As commander-in-chief of the army he met with varying success, although as an administrator he showed conspicuous ability. His fame principally rests on the active measures which he adopted to suppress the Scottish Rebellion, and his decisive victory at Culloden, 1746. He died suddenly in London.

Purchased by the Trustees, March 1881. (625.)

To the waist, face three-quarters to the left.

Dimensions.— $29\frac{1}{2}$ ins. by $24\frac{1}{4}$ ins.

(a.) ANOTHER PORTRAIT.

Painted by David Morier.

Transferred, June 1879, from the British Museum. (537.)

Small full-length standing figure, in uniform, face three-quarters to the left.

Dimensions.— $28\frac{1}{2}$ ins. by 24 ins.

(b.) ANOTHER PORTRAIT. As a child.*Painted by Charles Jervas.*

Presented, June 1888, by Walter, 4th Earl of Chichester. (802.)

Full-length standing figure, in coronation robes and Order of the Bath.

Dimensions.—57 $\frac{3}{8}$ ins. by 43 $\frac{1}{2}$ ins.

RICHARD CUMBERLAND, LL.D. 1732-1811.*Painted by George Romney.*

Dramatist. Born in the Lodge of Trinity College, Cambridge, and grandson of Dr. Richard Bentley. Educated at Bury St. Edmunds and Trinity College, Cambridge. In 1760, when the Earl of Halifax went to Ireland as Lord Lieutenant, Cumberland accompanied him as his private secretary. His first drama was published in 1761. In 1775 he became secretary to the Board of Trade, and was intrusted with a special mission to the Court of Spain in 1780, after which he published 'Anecdotes of Eminent Painters in Spain.' The closing years of his life were spent in retirement at Tunbridge Wells. His best plays are commonly considered 'The Jew' and 'The Wheel of Fortune,' and his chief essays and translations were published in a periodical called 'The Observer.' Buried in Westminster Abbey.

Purchased by the Trustees, June 1857. (19.)

Seated figure to the left, nearly full-length, face nearly in profile to the left.

Dimensions.—49 ins. by 39 ins.

JOHN PHILPOT CURRAN. 1750-1817.*Painted in the style of William Owen, R.A.*

Orator. Born at Newmarket, near Cork, and studied at one of the Inns of Court, London. He rose to eminence at the Irish bar, and was elected M.P. for Doneraile in the Irish House of Commons in 1784. He was famous for his eloquent defences of many Irish patriots, and was an opposer of the Union with England. He held the office of Master of the Rolls in Ireland from 1806 to 1814. Buried in Glasnevin cemetery.

Purchased by the Trustees, September 1873. (379.)

To the waist, face three-quarters to the right.

Dimensions.—29 $\frac{1}{2}$ ins. by 24 $\frac{1}{2}$ ins.

JOHN CURWEN. 1816-1880.*Painted by William Gush.*

Founder of the Tonic Sol-Fa system of musical instruction. Born at Heckmondwike, Yorkshire. Independent minister at

Plaistow, in Essex. Adopting a simple method of musical instruction employed by Miss Glover, of Norwich, he developed it into the system known as the 'tonic sol-fa,' by which many children are now taught in the elementary schools. He published a grammar of 'Vocal Music,' 'People's Service of Song,' and other works on musical education. Died in Lancashire, and buried at Ilford cemetery.

Presented, November 1896, by his daughter, Mrs. Lewis Banks. (1066.)

To below the waist, face three-quarters to the right.

Dimensions.—35 ins. by 27½ ins.

JOHN, FIRST BARON CUTTS. 1661-1707.

Painted by William Wissing.

A brave warrior, known as 'the Salamander,' from being always found in the thickest of the fire. Born at Arkesden, in Essex. Educated at Catherine Hall, Cambridge, and sat in Parliament for that county. Fought against the Turks in Hungary under the Duke of Lorraine, and was the first to plant the imperialist flag on the walls of Buda. Returned to England with William III., by whom he was created an Irish peer in 1690, and appointed Governor of the Isle of Wight. Cutts signalized himself at Namur, Steinkerk, the Boyne, and Blenheim. In 1694 he became colonel of the Coldstream Guards. In 1705, on becoming commander-in-chief in Ireland, he was made one of the Lords Justices under the Duke of Ormonde. He cultivated poetry with success, and to him Steele, who was then his secretary, dedicated his 'Christian Hero,' in 1701. Died in Dublin.

Purchased by the Trustees, February 1879. (515.)

To the waist, in armour, face three-quarters to the left.

Dimensions.—29½ ins. by 24 ins.

JAMES ANDREW BROWN RAMSAY, MARQUESS OF DALHOUSIE. 1812-1860.

Painted in 1847 by Sir J. Watson Gordon, R.A., P.R.S.A.

Governor-General of India. Third son of the ninth Earl of Dalhousie. Educated at Harrow and Christ Church, Oxford. Entered Parliament in 1837 as member for Haddingtonshire, but succeeded his father as tenth Earl of Dalhousie in the following year. He held the office of President of the Board of Trade under Sir Robert Peel in 1845-6, during the critical time of the great railway development, and in 1847 was appointed by Lord John Russell to be Governor-General of India. He brought Sikh war to a successful conclusion, and effected the annexation of the Punjab in 1849. During his administration other provinces, including Oudh, were likewise annexed to the British Empire.

Crown. Railways and the electric telegraph were also introduced for the first time into India. Lord Dalhousie was the author of many other important reforms in the government of India, which were highly beneficial in developing the resources of the country. For his successes in the Punjab he was, in 1849, raised to a marquissate. He died at Dalhousie Castle.

Presented, March 1865, by the artist's brother, H. G. Watson, Esq., of Edinburgh. (188.)

Full-length standing figure, in plain clothes, face three-quarters to the right.

Dimensions.—93½ ins. by 58½ ins.

WILLIAM HENRY LYTTON EARLE BULWER, BARON DALLING AND BULWER, G.C.B. 1801-1872.

Painted in 1865 by G. Fagnani.

Third son of General William Earle Bulwer, of Wood Dalling, Norfolk, and of Elizabeth Barbara Lytton, of Knebworth. Elder brother of Sir Edward Lytton Bulwer, afterwards Lord Lytton. He was long known as Sir Henry Bulwer. Born in London, and educated at Harrow and Trinity and Downing Colleges, Cambridge. He at first entered the army, but joined the Diplomatic Service in 1827, as attaché at Berlin. On the outbreak of the revolution at Brussels in 1830, he was despatched by Lord Aberdeen on a special mission into Belgium. As Secretary of Embassy at Constantinople, under Lord Ponsonby in 1837, he negotiated a treaty with the Porte. In 1843 he received the appointment of Ambassador to the Court of Spain, and was summarily dismissed from Madrid by the revolutionary government in 1846. In 1849 he proceeded to Washington, and completed the Bulwer-Clayton Treaty. In 1852 he went as Minister Plenipotentiary to the Court of the Grand Duke of Florence. At the close of the Crimean War, Bulwer was selected as the successor of Viscount Stratford de Redcliffe as Ambassador Extraordinary and Minister Plenipotentiary at the Ottoman Porte. He retired from the Diplomatic Service in 1865, and died suddenly at Naples. He was raised to the Peerage in 1871. His biographical writings and essays were highly esteemed.

Presented, March 1891, by Mlle. Fagnani, the painter's daughter. (352.)

Bust, in oval spandril, face three-quarters to the right.

Dimensions.—29½ ins. by 24½ ins.

JOHN DALTON, F.R.S. 1766-1844.

Small medallion on card struck during the meeting of the British Association at Manchester in 1842.

Born at Eaglesfield in Cumberland. Son of a weaver and Quaker. Schoolmaster, chemist and experimental philosopher.

By his discovery of the Atomic Theory and of other important facts in chemical science he has been considered as the Father of Modern Chemistry.

Presented, November 1897, by Richard J. Greene, Esq. (1102.)

Dimensions.— $1\frac{1}{8}$ ins. by $1\frac{1}{8}$ ins.

FOR ANOTHER PORTRAIT, *see* page 484.

ANNE SEYMOUR DAMER. 1749–1828.

Painted by (or after) Sir Joshua Reynolds.

A well-known leader of fashion and amateur sculptor. Only child of Field Marshal Conway by his wife Caroline, daughter of the Duke of Argyll and widow of the Earl of Ailesbury. In June 1767, Miss Conway married the Hon. John Damer, son of Lord Milton; but the union was not a happy one. She was suddenly left a widow in 1776. Mrs. Damer occupied herself with classic literature and sculpture, displaying for the latter talents of a very high order. On the death of her cousin, Horace Walpole, in 1797, she inherited 'Strawberry Hill,' with all its varied contents. She died in Upper Brook Street and was buried at Sundridge, Kent where there are several monuments by her, including one to her mother. Her bust of herself, of which there is an engraving in Walpole's *Anecdotes*, is in the British Museum, and a statue of her, modelled by Ceracchi, stands in the hall of that institution.

Purchased by the Trustees, July 1879. (594.)

Bust, face slightly turned to the left.

Dimensions.— $21\frac{1}{2}$ ins. by $17\frac{1}{2}$ ins.

WILLIAM DAMPIER. 1652–1715.

Painted by Thomas Murray.

The celebrated circumnavigator, pirate, hydrographer, and captain in the navy. Descended from a Somersetshire family and born in Yeovil. Went early to sea, and served in the Dutch war. Having settled in Jamaica he adopted the course of Drake in attacking the American colonies of Spain. In 1679 he crossed the Isthmus of Darien and cruised along the American coast, making prizes of Spanish vessels wherever he met them. From Virginia he sailed with an expedition which doubled Cape Horn, and steered for the East Indies, touching at Australia. Dampier spent some years in Sumatra, and made his way to England in 1691. His famous 'Voyage round the World' was published in 1697; in the second part, published in 1699, is included a valuable treatise, entitled 'A Discourse on Winds.' He was appointed by the Admiralty

to explore the north-western coasts of Australia. He also explored the coasts of New Guinea. In returning to England in 1701 he was wrecked off the Island of Ascension, and afterwards published a 'Vindication of his Voyage in the South Seas in the Ship 'St. George.' He again sailed in August 1703, and during this voyage rescued Alexander Selkirk from the island of Juan Fernandez, returning in September 1711. He died in London.

Transferred from the British Museum, June 1879. (538.)

To the waist, face three-quarters to the left.

Dimensions.—29 ins. by 24 ins.

SIR WILLIAM DANIEL. Died 1610.

Painter unknown.

Judge. Descended from an ancient family of Cheshire; the name having originally been D'Anyers. He was entered at Gray's Inn in 1556, became reader there in 1579, and treasurer in 1580. On the question of his advancement to the degree of Serjeant-at-Law in 1594, Lord Burghley testified to his qualification as being "a yearie learned and discreat man." He was constituted by King James on February 3rd, 1604, a Judge of the Common Pleas.

Presented by the Principal and Antients of Barnard's Inn, June 1884. (717.)

Standing figure to the knees, in judge's robes, face three-quarters to the left.

Dimensions.—44 ins. by 31½ ins.

GRACE HORSLEY DARLING. 1815-1842.

Marble bust sculptured by D. Dunbar.

Daughter of the keeper of a lighthouse on the Farne Islands. On September 7, 1838, when the steamship 'Forfarshire' was wrecked on the rocks, Grace Darling rowed in an open boat with her father to the rocks and was instrumental by her personal efforts and bravery in saving the lives of four men and one woman. For this exploit she received a gold medal from the Royal Humane Society, and a sum of money by public subscription. She, however, continued to reside on the island with her parents, and died of consumption at the age of 27.

Transferred. September 1895, by the Trustees and Director of the National Gallery. (998.)

HENRY STUART, LORD DARNLEY. 1546-1567.

Sculptor unknown.

Son of Mathew Stuart, Earl of Lenox and of Margaret Douglas, granddaughter of Henry VII. Married in 1565 his first cousin,

Mary, Queen of Scots, who created him Duke of Albany, and shared the kingdom of Scotland with him. He through jealousy caused the assassination of David Riccio in 1566, and the following year was himself murdered in a lonely house called Kirk o' Field, near Edinburgh,

Electrotyped from an alabaster figure attached to the side of the monument of his mother, Margaret Douglas, Countess of Lenox, in Westminster Abbey.

Purchased from the Trustees, November 1872. (359.)

Kneeling figure, to the right.

GEORGE LEGGE, FIRST BARON DARTMOUTH. 1648-1691.

Painted by Michael Dahl.

Admiral. Son of the distinguished Royalist Colonel William Legge. Educated at Westminster and King's College, Cambridge. Sent to sea at the age of 17, and saw much active service in the Dutch wars. Legge was created, in 1682, Baron Dartmouth, not only in recognition of his own, but of his father's loyal services. As Admiral of the whole English fleet he was sent to evacuate and demolish Tangier, and brought the garrison to England in 1683. He received from James II. the appointment of Master of the Horse and Constable of the Tower. In 1688 he was sent as Admiral and Commander-in-Chief by his royal patron to intercept the Dutch fleet conveying the Prince of Orange. After the revolution, notwithstanding the oath of allegiance which he had taken to William III., he corresponded with the exiled King, and was committed to the Tower of London, where, after a short imprisonment, he died, and was buried in Trinity Church, in the Minories.

Presented, July 1882, by his descendant, William Walter Legge, fifth Earl of Dartmouth. (664.)

Standing figure, nearly to the knees, in armour, face three-quarters to the right.

Dimensions.—48 ins. by 39 ins.

CHARLES ROBERT DARWIN, LL.D., F.R.S. 1809-1882.

Painted by the Hon. John Collier.

Naturalist and scientific investigator. Son of Dr. Robert Waring Darwin, F.R.S., and grandson of the celebrated Dr. Erasmus Darwin, F.R.S. His maternal grandfather was Josiah Wedgwood, the great founder of pottery manufacture. Born at Shrewsbury, and educated at the grammar school there, at Edinburgh University, and at Christ's College, Cambridge. A voyage, as naturalist, in the 'Beagle,' from December 1831 to October 1836, laid the foundations of his future theories of evolution and natural selection. His great work 'The Origin of

Species by means of Natural Selection,¹ first published in 1859, has gone through many editions and been translated into most of the European languages. The '*Descent of Man and Selection in relation to Sex*' appeared in 1871. These and numerous other works on natural history have established Darwin's fame as the greatest master of original research of the age, and greatly revolutionised modern ideas on the subjects of which he treated. He died at Down, in Kent, where he had resided during the greater part of his life. Buried in Westminster Abbey.

A replica with certain corrections of the portrait painted for the Linnean Society.

Presented, January 1896, by his son, William Erasmus Darwin, Esq. (1024.)

Standing figure, to the knees, facing spectator.

Dimensions.—49½ ins. by 38 ins.

(a.) ANOTHER PORTRAIT.

A terra-cotta bust, modelled by Sir Joseph Edgar Boehm, Bart., R.A.

Original model for the statue now in the Natural History Museum.

Presented, February 1887, by the artist. (761.)

(b.) ANOTHER PORTRAIT.

Terra-cotta bust modelled by Horace Montford.

Original model for a bronze bust now at Pittsburg, U.S.A.

Presented, March 1905, by the artist. (1395.)

ERASMUS DARWIN, M.D., F.R.S. 1731-1802.

Painted by Joseph Wright, A.R.A.

A physician and poet of high reputation in his day. Born at Elston, near Newark. Educated at Chesterfield and at St. John's College, Cambridge. Afterwards he took the degree of Doctor of Medicine, at Edinburgh, and established himself as a physician at Lichfield. In 1781 he removed to Derby, and acquired celebrity by the publication of his poem in two books, called the '*Botanic Garden*' and '*Lives of the Plants*.' Twelve years later he published the first volume of his '*Zoonomia, or Laws of Organic Life*.' The second appeared in 1796. These were succeeded in 1799 by his '*Phytologia, or Philosophy of Agriculture and Gardening*.' He died at Breadsall Priory.

Purchased by the Trustees, December 1859. (88.)

Bust, seated figure, facing the spectator.

Dimensions.—29½ ins. by 24½ ins.

MARY DAVIS.

Painted by Sir Peter Lely.

A popular dancer and actress at the Duke's Theatre in Lincoln's Inn Fields, between the years 1664 and 1668. Her daughter, by King Charles II., was mother of James, Earl of Derwentwater, who was beheaded on Tower Hill in 1716.

A portrait very similar to this at Syon House is called Elizabeth Countess of Northumberland.

Purchased by the Trustees, December 1867. (253.)

Seated figure, to below knees, facing spectator.

Dimensions.— $49\frac{1}{2}$ ins. by $39\frac{1}{2}$ ins.

SIR HUMPHRY DAVY, BART., P.R.S., 1778–1829.

Medallion modelled by W. Bruce Joy, R.H.A.

Chemical and natural philosopher. Born at Penzance, the son of a wood-carver. Remarkable in early life for his experiments in chemistry. Appointed lecturer and professor of chemistry at the Royal Institution, where most of his remarkable experiments in galvanism, electricity, and chemistry were carried out, and demonstrated. In 1815 he invented his famous safety lamp for use in mines. Elected President of the Royal Society in 1820, and created a baronet in 1818. Died and buried at Geneva.

Presented, November 1900, by J. Wilcox Edge, Esq. (1273.)

For ANOTHER PORTRAIT, see page 484.

JOHN DEAN. Died 1747.

Painted by Willem Verelst.

The only survivor among 16 sailors who gallantly remained on board a vessel belonging to the Honourable East India Company's service when deserted by the rest of the crew.*

In March 1738 the ship 'Sussex,' homeward bound from Canton, sustained such severe damage by storms off the Cape of Good Hope, that the captain, officers, and the greater part of the crew resolved to abandon her. Sixteen men, however, including John Dean, refused to desert the vessel, insisting that she was still seaworthy. These brave men alone carried her to Madagascar, where they did their best to refit her, and made sail for Mozambique; but on the way the ship struck on a shoal and went to pieces. Five of the men escaped in the pinnace and regained Madagascar after a 17 days' voyage; but sickness

* See "National Indian Magazine," June, 1893.

fell upon them, and when an opportunity of returning to Christendom came, John Dean was the only survivor. He was first conveyed to Bombay, and did not reach London till two years later. The captain and officers of the 'Sussex' were punished for the abandonment of the vessel, and a pension of 100*l.* a year was settled upon Dean.

Deposited, November 1893, by the Secretary of State for India in Council. (949.)

Standing figure, almost to the knees, face three-quarters to the left.

Dimensions.—49 ins. by 39 ins.

MARY DELANY. 1700-1788.

Painted by John Opie, R.A.

Daughter of Bernard Granville, and niece of Lord Lansdowne. Married first to Alexander Pendarves, of Roscrow, Cornwall, and secondly to Dr. Patrick Delany, Dean of Down, in Ireland. She became a favourite at Court, and especially with George III. and Queen Charlotte. Her autobiography and letters (edited by Lady Llanover) show her to have been possessed of some literary merit, and she was famous for what was known as 'flower mosaic.'

Bequeathed, February 1896, by Baroness Llanover. (1030.)

Half-length, face three-quarters to the left.

Dimensions.—29½ ins. by 24½ ins.

The frame of this picture was designed, and the inscription composed by Horace Walpole.

THOMAS, FIRST BARON DENMAN. 1779-1854.

Painted by John James Halls.

Lord Chief Justice of England. Son of a London physician. Educated at Palgrave School, near Diss, under the celebrated Mrs. Barbauld, afterwards at Eton and at St. John's College, Cambridge. He was called to the bar at Lincoln's Inn in 1806, and in 1818 entered Parliament as member for Wareham. He distinguished himself by his defence of Queen Caroline at her trial in 1820, and this led to his appointment as Common Serjeant of the City of London. In 1830 he became Attorney-General under Lord Grey, and in 1832 succeeded Lord Tenterden as Chief Justice of the King's Bench, over which Court he presided until 1850, when his failing health caused him to retire. He received a peerage in 1834.

Presented July 1873, by Herman Merivale, Esq., C.B. (372.)

Bust, in oval spandril, face three-quarters to the left.

Dimensions.—24 ins. by 20 ins.

ANOTHER PORTRAIT.

Painted by Sir Martin Archer Shee, P.R.A.

Presented, May 1877, by the Honourable Society of Judges and Serjeants-at-Law. (463.)

Full-length standing figure, in judge's robes, face three-quarters to the left.

Dimensions.—93 ins. by 57 ins.

THOMAS DE QUINCEY. 1785–1859.

Painted by Sir J. Watson Gordon, R.A., P.R.S.A.

Author and essayist. Son of a wealthy merchant of Manchester. Educated at the Grammar Schools at Bath and Manchester and afterwards at Worcester College, Oxford. In 1807 he became acquainted with Coleridge, Wordsworth, and Southey, and on leaving college in the following year, established himself at the Lakes, and joined that celebrated fraternity of poets known as Lakists. He became from that period a distinguished essayist, and his contributions to various periodicals were rapid, and in nearly all instances attended with remarkable success in public estimation. His best-known work, 'The Confessions of an English Opium Eater,' appeared in parts in the 'London Magazine,' and was published collectively in 1822.

Presented, March 1865, by Henry George Watson, Esq., of Edinburgh. (189.)

Seated figure to below the knees, face three-quarters to the left.

Dimensions.—49½ ins. by 39½ ins.

ANOTHER PORTRAIT.

A plaster bust modelled by Sir John Steell, R.S.A.

Presented, December 1889, by W. Bell Scott, Esq. (822.)

EDWARD HENRY STANLEY, FIFTEENTH EARL OF DERBY, K.G.
1826–1893.

Drawn in chalks by Samuel Laurence.

Eldest son of the 14th Earl. Educated at Rugby and Trinity College, Cambridge. M.P. for King's Lynn, 1848. Under Secretary of State for Foreign Department, 1852. Secretary of State for India, 1858, when, under his auspices, the Government of India was transferred from the East India Company to the Crown. Appointed a Trustee of the National Portrait Gallery, August 1861. Secretary of State for the Foreign Department, 1866, and again in 1874, but resigned in 1878 through disapproval of part of the government policy in the Russo-Turkish war. In 1880 he quitted the Conservative party

and took office under Mr. Gladstone as Colonial Secretary, but in 1886 he sided with the Liberal Unionists upon the Irish question. He succeeded as Earl of Derby, 1869.

Presented, November 1893, by his widow, Mary, Countess of Derby. (948.)

Bust, three-quarters to the right.

Dimensions.—18 $\frac{3}{4}$ ins. by 15 $\frac{3}{4}$ ins.

JAMES STANLEY, SEVENTH EARL OF DERBY, K.G. 1607-1651.

An old copy from a painting by Sir Anthony Van Dyck.

Royalist. Born at Knowsley. Summoned to Parliament by the title of Lord Strange in 1627, having two years previously been appointed one of the Knights of the Bath at the coronation of Charles I. Succeeded his brother as 7th Earl of Derby in 1642. He married Charlotte, the daughter of Claude de la Tremouille, Duc de Thouars, the heroic Countess who defended Lathom House in 1644, when it was besieged by 2,000 of the Parliamentary forces. He received the honour of the Garter from Charles II. in 1650 at Jersey, and was severely wounded in an encounter with Colonel Lilburne, at Wigan Lane, August 1651. After the fatal battle of Worcester, September 3, 1651, and after providing for the shelter of the King at Boscobel, he was taken prisoner, removed to Chester, condemned, and brought to the scaffold October 15, in the same year.

Presented, February 1860, by Edward George Geoffrey, fourteenth Earl of Derby, K.G. (90.)

To the waist in an oval, face nearly three-quarters to the left.

Dimensions.—28 $\frac{1}{2}$ ins. by 23 ins.

CHARLES BLOUNT, EARL OF DEVONSHIRE. *See page 474.*

GEORGIANA SPENCER, DUCHESS OF DEVONSHIRE. 1757-1806.

Painted as a child by Sir Joshua Reynolds, P.R.A.

Daughter of the first Earl Spencer and wife of the fifth Duke of Devonshire. One of the leaders of society and the reigning beauties of her age. Walpole said of her: "her youthful figure, flowing good nature, sense and lively modesty, and modest familiarity make her a phenomenon."

Presented, April 1896, by her great-grandson, the Lord Ronald Sutherland Gower, F.S.A., a Trustee of the Gallery. (1041.)

To the knees, facing the spectator.

Dimensions.—In oval spandril, 23 ins. by 18 $\frac{1}{2}$ ins.

CHARLES DIBDIN. 1745-1814.

Painted in 1799 by Thomas Phillips, R.A.

Song-writer and dramatist. Born at Southampton. Dibdin

was educated at Winchester and received some instruction from the organists of the cathedral. Being sent to London, he there commenced his professional career, at the early age of 16, with an operetta, entitled 'The Shepherd's Artifice,' which was produced at Covent Garden Theatre. For this he composed the dialogue as well as the music. In 1768 he first appeared as an actor in his own farce, called 'The Padlock.' He became musical director at Covent Garden Theatre in 1778, at a salary of 10*l.* a week, and about 1782 he built the Circus, now known as the Surrey Theatre. His 'Musical Tour' was published in 1788, and in the following year commenced those popular entertainments, entitled 'The Whim of the Moment,' in which he was sole author, composer, and performer. In 1796 he erected a small theatre in Leicester Fields, which he named the 'Sans Souci,' and where he continued his varied entertainments with great success. In recognition of his services in supporting national enthusiasm by his sea-songs the Government of the day conferred upon him a pension of 200*l.* per annum. His song, 'Tom Bowling,' is still a popular favourite. He died at Camden Town.

Purchased by the Trustees, June 1860. (103.)

To the waist, face three-quarters to the left.

Dimensions.—29 ins. by 24½ ins.

CHARLES DICKENS. 1812-1870.

Painted in 1855 by Ary Scheffer.

Novelist. Born at Portsea, the son of a clerk in the navy pay office at Portsmouth Dockyard, his parents afterwards removed to Chatham and to Camden Town. He was at first employed as a drudge in a blacking warehouse, but later became a lawyer's clerk and a reporter in the House of Commons. His first work, and one which brought him immediate celebrity, the 'Sketches by Boz,' appeared in the 'Morning Chronicle,' and was published in a collective form in 1836. The famous 'Pickwick Papers' appeared in 1837. These were followed in successive years by 'Nicholas Nickleby,' 'Old Curiosity Shop,' and 'Barnaby Rudge.' 'American Notes,' and 'Pictures from Italy,' were the results of visits to those countries. In 1850 Dickens founded the weekly periodical 'Household Words,' which was replaced in 1859 by 'All the Year Round'; of this he retained the editorship until his death. He died at his residence, Gadshill Place, in Kent, and was buried in Westminster Abbey.

Purchased by the Trustees, July 1870. (315.)

Half-length seated figure, face three-quarters to the left.

Dimensions.—35½ ins. by 24½ ins.

ANOTHER PORTRAIT.

Painted in 1839 by Daniel Maclise, R.A.

Deposited on loan, July 1898, by the Trustees and Director of the National Gallery. (1172.)

Full-length, seated to the right, looking over his right shoulder.

Dimensions.—35½ ins. by 27 ins.

SIR KENELM DIGBY. 1603-1665.

Painted by Sir Anthony Van Dyck.

Born at Gothurst, and educated at Oxford. Son of Sir Everard Digby, the gunpowder plot conspirator, educated at Gloucester Hall, Oxford. Knighted in 1623, and afterwards attached to the court of King Charles I., and became a Commissioner of the Navy. As a private adventurer he defeated the French and Venetians at sea in Scanderoon Bay, 21st June 1628. During the Civil War he was exiled to France, where he published some philosophical works in Paris. He also made many experiments in chemistry and alchemy. Being appointed Chancellor to Queen Henrietta Maria, he went as her envoy to Rome. His character has been summed up as a "prodigy of learning, credulity, valour, and romance." He married in 1625 Venetia, daughter of Sir Edward Stanley, a noted beauty.

Purchased by the Trustees, July 1877. (486.)

Half-length standing figure, in armour, face three-quarters to the right.

Dimensions.—46 ins. by 35½ ins.

BENJAMIN DISRAELI. *See* BEACONSFIELD.

WILLIAM DOBSON. 1610-1646.

Painted by himself.

The first English-born portrait painter of acknowledged distinction. Born in London and introduced by Van Dyck to Charles I. Called by King Charles 'the English Tintoret. He succeeded Van Dyck in 1641 as Serjeant Painter, and attended the King during the Civil War at Oxford. Owing to a loss of commissions during the Civil War he died poor in London, and was buried in St. Martin's in the Fields.

Purchased by the Trustees, May 1870. (302.)

To the waist, face three-quarters to the right.

Dimensions.—27½ ins. by 22½ ins.

WILLIAM DODD, LL.D. 1729-1777.

Painted in 1759 by John Russell, R.A.

A popular preacher and chaplain to the Magdalen Hospital.

Author of 'The Beauties of Shakspeare,' and various literary works. Having fallen deeply into debt, he forged a bond in the name of the Earl of Chesterfield. For this he was tried, condemned to death, and executed at Tyburn.

Purchased by the Trustees, November 1867. (251.)

Standing figure to the knees, in clergyman's gown, face three-quarters to the left.

Dimensions.—48 ins. by 38½ ins.

SIR JOHN DODERIDGE. 1555-1628.

Painter unknown.

Judge. Born at Barnstaple in Devonshire. Educated at Exeter College, Oxford, and afterwards entered at the Middle Temple. He joined a small society of learned men who met at Herald's College, and formed the nucleus of the Society of Antiquaries. In 1604 he was made Serjeant-at-law, and in a few months afterwards became Solicitor General, when he represented Horsham in Parliament. In June 1607 he made way for Bacon by resigning this office, accepting that of principal Serjeant to the King, and receiving the honour of knighthood, and in 1612 became one of the Justices of the Court of King's Bench. The University conferred upon him the degree of Master of Arts. Buried in Exeter Cathedral.

Transferred, June 1897, from the British Museum. (539.)

To the waist, in judge's robes, face three-quarters to the right.

Dimensions.—29½ ins. by 24½ ins.

ROBERT DODSLEY. 1703-1764.

Painted by W. Alcock.

Poet, dramatist, and bookseller. A native of Mansfield in Nottinghamshire. Began life as a footman, and at the same time published several poems and a drama. With the assistance of Alexander Pope and others he started a bookseller's shop at the sign of Tully's Head in Pall Mall in 1735, whence as a publisher he exercised a powerful influence on the literary history of his time. He published numerous other poems and dramas, but did not attain the literary eminence to which he aspired.

Presented, May 1906, by Alfred Jones, Esq. (1436.)

To the waist, seated, facing the spectator.

Dimensions (oval)—11 ins. by 9 ins.

DUDLEY CARLETON, VISCOUNT DORCHESTER. 1574-1632.

Painter by Michiel Jansz van Miereveldt.

Statesman. Second son of Anthony Carleton, Esq.; born at Baldwin Brightwell, Oxfordshire. Educated at Westminster and

Christ Church, Oxford. Carleton received the honour of knighthood on his appointment to succeed Sir Henry Wotton as ambassador at Venice in 1610. In 1616 he was named ambassador to the States General during the negotiations for the Synod of Dort. At the period of the marriage of Charles I., Sir Dudley Carleton was associated with the Earl of Holland as ambassador extraordinary to the Court of France. He was created Baron Imbercourt by James I., and became Viscount Dorchester in 1628, previous to his being sworn Secretary of State in December of the same year. The name of Sir Dudley Carleton stands prominent in the annals of the arts at the commencement of the 17th century. He was in frequent communication with Rubens, and the latter, to mark his esteem, dedicated to him the engraving from his celebrated picture of the 'Descent from the Cross.' Sir Dudley also zealously assisted Lord Arundel in the purchase of antiquities and pictures for his celebrated collection. He likewise contributed to enlarge the Royal Gallery of pictures at Whitehall. He died at his residence in Westminster.

Presented, November 1860, by Felix Slade, Esq. (110.)

To the waist, face three-quarters to the right.

Dimensions.—Panel, $24\frac{1}{2}$ ins. by 21 ins.

For his first wife ANNE GERRARD, *see* CARLETON.

CHARLES SACKVILLE, SIXTH EARL OF DORSET AND EARL OF MIDDLESEX, K.G. 1638–1706.

Painted in 1694 by Sir Godfrey Kneller.

A distinguished patron of men of letters and merit. Son of Richard, fifth Earl. He served under the Duke of York against the Dutch, and was created Earl of Middlesex in his father's lifetime. He, however, espoused the cause of William, Prince of Orange. He was the author of some short lyrical poems and songs of great merit, one of which, 'To all ye Ladies now at Land,' is well known.

Purchased by the Trustees, November 1867. (250.)

Half-length, in Garter robes, face three-quarters to the left.

Dimensions.— $49\frac{1}{2}$ ins. by $40\frac{1}{2}$ ins.

THOMAS SACKVILLE, FIRST EARL OF DORSET, K.G. *See* page 474.

ANNE CLIFFORD, COUNTESS OF DORSET. *See* PEMBROKE.

GEORGE JAMES WELBORE AGAR-ELLIS, BARON DOVER. *See* page 501.

MICHAEL DRAYTON. 1563-1631.

Painter unknown.

Historical and descriptive poet. Born at Hartshill in Warwickshire. His pastoral poems were published in 1593 under the title of the 'Shepherd's Garland.' His elaborate work the 'Barons' Wars,' published in 1603, is said by Hallam to contain passages of considerable beauty which influenced Milton. The 'Polyolbion,' by which he is chiefly remembered, contains a descriptive account of the country and towns of Great Britain; it was issued in two parts, the first in 1613, and the second in 1622. 'Nymphidia,' a short fairy poem, displays extraordinary fertility of imagination. The incidents of Drayton's life are involved in great obscurity. His monument is in Westminster Abbey.

Presented, 1888, by Thomas H. Woods, Esq. (776.)

To the waist, face three-quarters to the left, crowned with a laurel wreath.

Dimensions.—23½ ins. by 17½ ins.

WILLIAM DRUMMOND OF HAWTHORNDEN. 1585-1649.

Attributed to George Jamesone.

Poet. Born at Hawthornden, near Edinburgh, where he was educated. His earliest poem was published in 1613. Though he resided in Scotland his poems were read with interest in London; and Ben Jonson is said to have walked from London to Edinburgh to make Drummond's acquaintance. He excelled in sonnets and elegies. During the civil wars he espoused the royal cause.

Purchased by the Trustees, March 1899. (1195.)

Bust, face slightly turned to the left.

Dimensions.—8½ ins. by 7½ ins.

JOHN DRYDEN. 1631-1700.

Painted by James Maubert.

Poet, political writer, and dramatist. A grandson of Sir Erasmus Dryden, Bart., of Canons Ashby. Born in Northamptonshire. Dryden was educated under Dr. Busby at Westminster School, and at Trinity College, Cambridge, where he took his bachelor's degree in 1654. His earliest work of importance, 'Heroic Stanzas on the late Lord Protector,' was speedily followed, in 1660, by 'Astræa Redux,' commemorating the Restoration of King Charles II. In 1667 he wrote 'Annus Mirabilis,' and in the following year succeeded Sir William Davenant as Poet Laureate. The contributions of the new Laureate to the stage were very numerous, and marked by all the license of the period. Both in religion and in politics Dryden followed the course of James II., and at the Revolution became incapacitated from

holding any public office. His most celebrated poems bearing political allusions were 'Absalom and Achitophel,' which appeared in 1681, and 'The Hind and the Panther,' in 1687. 'Alexander's Feast,' his admirable ode on the power of Music, was written ten years afterwards. He died at his house in Gerrard Street, and was buried in Poets' Corner, Westminster Abbey.

Purchased by the Trustees, July 1898. (1133.)

Small full-length, seated at a table, facing the spectator, slightly turned to the left.

Dimensions.— $24\frac{1}{2}$ ins. by $19\frac{1}{4}$ ins.

(a.) ANOTHER PORTRAIT.

Painted by Sir Godfrey Kneller.

Purchased by the Trustees, March 1890. (831.)

To the waist, face three-quarters to the right.

Dimensions.— $29\frac{3}{4}$ ins. by $24\frac{1}{2}$ ins.

(b.) ANOTHER PORTRAIT.

Copied from the well-known engraving by G. Edelinck.

Purchased by the Trustees, December 1858. (57.)

Small half-length, face three-quarters to the left.

Dimensions.— $11\frac{1}{4}$ ins. by $9\frac{1}{4}$ ins.

LADY JANE DUDLEY. *See* GREY.

FREDERICK TEMPLE HAMILTON-TEMPLE-BLACKWOOD, FIRST MARQUESS OF DUFFERIN AND AVA, K.P., G.C.B., G.C.S.I., G.C.M.G., G.C.I.E., F.R.S., ETC. 1826-1902.

Painted by George Frederick Watts, R.A.

Eminent statesman and diplomatist. Born at Florence. Son of 4th Lord Dufferin and Clandeboye, and grandson of Richard Brinsley Sheridan. Educated at Eton and Christ Church, Oxford. After holding various diplomatic and political posts, he held the high offices successively of Governor-General of Canada, 1872-1876, Ambassador to Russia, 1879-1881, and to Turkey, 1881-1882, Viceroy of India, 1884-1888, during which period the province of Burma was added to the British Dominions, Ambassador to Italy, 1888, and to France, 1891. Also distinguished as a conversationalist and man of letters. Created a Marquess in 1888. Died and buried at Clandeboye, in Ireland.

Presented, March 1902, by the artist. (1315.)

Dimensions.— $25\frac{1}{4}$ ins. by $20\frac{1}{4}$ ins.

SIR WILLIAM DUGDALE. 1605-1686.

Painter unknown.

The eminent antiquary and historian. Born at Shustoke, near Coleshill, in Warwickshire. Educated at the Free School, Coventry. Studied the law, and devoted himself to topographical literature. Through the interest of Sir Henry Spelman and Sir Christopher Hatton, he was made Rouge Croix Pursuivant in Ordinary, and obtained a residence in the Heralds' College. He made exact drawings of all historical monuments in cathedrals and churches in various parts of the country, but more especially in his native county. He was summoned by King Charles to York, and attended him at the battle of Edgehill and at Oxford. In April 1644 he was appointed Chester Herald, and in 1677 became Garter King at Arms, and was knighted. Most of his manuscript collections were bequeathed by him to the University of Oxford and the Heralds' College, London. His best-known works are the 'Antiquities of Warwickshire,' 1656; and the 'History of St. Paul's Cathedral,' London, 1658; and the 'Monasticon Anglicanum,' completed in 1673. The 'Origines Juridicales' was published in 1666. His diary and correspondence, with an index to his manuscript collections, were published in 4to. in 1827, by William Hamper, F.S.A. He died at Blythe Hall, and was interred at Shustoke, his native place.

Transferred, June 1879, from the British Museum. (540.)

To the waist, face three-quarters to the right.

Dimensions.— $23\frac{1}{2}$ ins. by $18\frac{1}{2}$ ins.

ADAM, FIRST VISCOUNT DUNCAN OF CAMPERDOWN. 1731-1804.

Painted by Henri Pierre Danloux.

Born at Dundee. Entered the Navy in 1746. Commanded the 'Monarch' under Rodney at the battle of Cape St. Vincent in 1780, and the 'Blenheim' under Lord Howe in 1782. Became admiral, 1795, and Commander-in-Chief in the North Sea. On October 11th, 1797, he gained a complete victory over the Dutch fleet at Camperdown, for which he was raised to the peerage. This was one of the most important victories gained by the British Fleet.

Purchased by the Trustees, February 1897. (1084.)

Small full-length in naval uniform, on the deck of his vessel, turned three-quarters to the right, and holding a telescope.

Dimensions.— $28\frac{1}{2}$ ins. by $23\frac{1}{2}$ ins.

JOHN DUNNING. See ASHBURTON.

SIR JAMES DYER, 1512-1582.

Artist uncertain.

Born in Somersetshire, and entered of the Middle Temple. M.P. for Cambridgeshire, 1547, Serjeant-at-Law, 1552, and Speaker of the House of Commons, 1553. In 1556 raised to the Bench as Justice of the Common Pleas, and appointed Chief Justice in 1559. Noted as compiler of a valuable series of Reports, and for his learning and incorruptible integrity as a judge.

Purchased by the Trustees, March 1901. (1294.)

To the waist in Judge's robes.

Dimensions—20½ ins. by 16½ ins.

SIR CHARLES LOCK EASTLAKE, P.R.A. 1793-1865.

A marble bust by John Gibson, R.A.

Born at Plymouth. Educated at Charterhouse. Studied art under B. R. Haydon, until he entered as a student at the Royal Academy, and attended Sir Charles Bell's lectures on anatomy. Travelled in Greece, and established himself at Rome during a period of nearly 12 years. His pictures of 'Pilgrims arriving in sight of Rome' and 'Byron's Dream' secured him immediate popularity. He chiefly devoted himself to scenes from Italian history. In 1841, under the auspices of the Prince Consort, he was appointed Secretary to the Royal Commission for decorating the Houses of Parliament. In 1843 he became Keeper of the National Gallery for four years and was subsequently appointed Director in 1855. In 1850 he was chosen President of the Royal Academy. His later years were principally devoted to the literature of the Fine Arts. He travelled much in Italy, and was the means of securing many pictures of importance in the history of Art for the National Gallery. He died at Pisa and was buried in the Kensal Green Cemetery. Sir Charles Eastlake was one of the original Trustees of the National Portrait Gallery in 1856.

Bequeathed, March 1894, by his widow, the late Lady Eastlake. (953.)

For ANOTHER PORTRAIT. *See* page 499.

KING EDWARD II. 1284-1327.

Sculptor unknown.

Born at Carnarvon. Fourth son of Edward I. and Eleanor of Castile. Created first Prince of Wales in 1301. Ascended the throne in 1307. Married Isabella of France. His weak and degenerate government caused continual disaffection among his

cs. Finally he was deposed at Kenilworth, January 1327, and put to death at Berkeley Castle in the September following. Electrotyped from the alabaster effigy on his monument in Gloucester Cathedral.

Purchased by the Trustees, February 1877. (439.)

KING EDWARD III. 1312-1377.

Sculptor unknown.

Eldest son of Edward II. and Isabella of France. Upon the deposition of his father he ascended the throne in 1327. Married Philippa, daughter of the Count of Hainault. His reign was largely occupied by wars with France. He, however, was the first king to assert the commercial and maritime supremacy of England. Died at Shene, and was buried at Westminster.

Electrotyped from the full-length gilt bronze effigy on his monument in Westminster Abbey.

Purchased by the Trustees, November 1871. (332.)

See also MISCELLANEOUS ENGRAVINGS, PHOTOGRAPHS, ETC., page 513.

EDWARD, PRINCE OF WALES, K.G. 1330-1376.

Sculptor unknown.

Known as the 'Black Prince.' Eldest son of King Edward III., and father of King Richard II. Born at Woodstock. Created Duke of Cornwall in 1337, the first dukedom conferred in England. Distinguished himself at the battles of Crécy, 1346, after which battle he assumed the badge of the ostrich feathers and the motto "Ich Dien," and Poitiers, 1356, where John, King of France was taken prisoner. Married his cousin, Joan, daughter of Edmund, Earl of Kent. Died at Westminster of dysentery incurred during an unsuccessful campaign in Spain. Buried in Canterbury Cathedral.

Electrotyped from the full-length metal-gilt effigy on his monument in Canterbury Cathedral.

Purchased by the Trustees, February 1875. (396.)

KING EDWARD IV. 1442-1483.

Painter unknown.

Son of Richard, Duke of York, and Cecily, daughter of Ralph Nevill, Earl of Westmorland. Born at Rouen. As a boy accompanied his father in the Yorkist camp. After the defeat and death of his father at Wakefield, Edward defeated the Lancastrian forces at Mortimer's Cross and entered London, where he assumed the royal dignity. By this complete victory

on on Palm Sunday, 1461, he established himself on the throne, and was crowned King in the following June. His marriage with Elizabeth Widville, daughter of John of Arundel, Earl of Arundel, Edward quarrelled with Richard Neville, Earl of Warwick, 'the King Maker,' who attacked him and for a time placed Henry VI. on the throne. The Lancastrian cause, however, finally crushed at the battle of Barnet in 1471, Warwick was slain, and at Tewkesbury. Buried at

acquired on loan, February 1896, by the President and Council of the Society of Antiquaries. (1034.)
Length, face three-quarters to the right.
Dimensions.—19½ ins. by 13¾ ins.

HENRY VI. At the age of Six Years. 1537-1553.

Painted under the influence of Hans Holbein.

King Henry VIII. and Queen Jane Seymour. Born at Greenwich. He succeeded his father January 1547, in the infancy of his age, and was crowned by Cranmer, Archbishop of Canterbury, in Westminster Abbey, 25th February 1547. He introduced the uniformity of divine service in English by the Book of Common Prayer printed in 1549. Died of consumption at Greenwich, 21st May 1553, and was buried in Westminster Abbey. Likeness acquired by the Trustees, February 1877. (442.)
Length, face in profile to the left.
Dimensions.—18 ins. by 12½ ins.

HERBERT PORTRAIT.

Painted after a drawing by Hans Holbein.

Acquired by the Trustees, July 1898. (1132.)
Length, face in profile to the left, facing the spectator.
Dimensions.—16½ ins. by 12½ ins.

HERBERT PORTRAIT.

Painted in 1546 by a Flemish artist.

A curious painting in perspective, formerly in the collection of the Earl of Arundel. Acquired by the Trustees, June 1901. (1299.)
Length, face in profile to the left, and surrounded by a landscape.
Dimensions.—13½ ins. by 59¾ ins.

HERBERT BENJAMIN EDWARDES, K.C.B., 1819-1868.

Painted by Henry Moseley.

A highly distinguished for his services in the Punjab and on the north-western frontier of India. Commissioner at Peshawar,

1803-1859, where he executed an important treaty with the Ameer of Afghanistan. In 1857 he raised, with the sanction of Lord Lawrence, a mixed force which maintained order in the Punjab during the great Mutiny. Died in London.

Bequeathed, January 1905, by his widow. (1391.)

Full-length standing figure, in Afghan dress, face three-quarters to the left.

Dimensions—98 ins. by 64 ins.

AMELIA BLANDFORD EDWARDS. 1832-1892.

A marble bust, sculptured in 1873 at Rome by Percival Ball.

Novelist and Egyptian archaeologist. Author of 'Lord Brackenbury' and other novels, 'An Abridgment of French History,' 'Untrodden Peaks and Unfrequented Valleys,' 'A Thousand Miles up the Nile,' and many articles in the 'Encyclopædia Britannica,' &c.

Bequeathed by Miss Edwards, November 1892. (929.)

AUGUSTUS LEOPOLD EGG, R.A. *See* page 503.

GEORGE O'BRIEN WYNDHAM, EARL OF EGREMONT. *See* COLLECTIVE PORTRAITS, page 502.

JOHN SCOTT, FIRST EARL OF ELDON. 1751-1838.

A marble bust, sculptured in 1831 by Frederick Tatham.

Lord Chancellor. Born at Newcastle, the son of a coal-factor, and, like his elder brother, afterwards Lord Stowell, educated at the Newcastle grammar school. He was, through his brother's recommendation, sent to Oxford, and entered as a commoner of University College in 1766. In 1772 he eloped with the daughter of a wealthy banker at Newcastle. He entered himself a student of the Middle Temple in 1773. At the bar his eminent abilities were in due time fully recognised; and in 1783, through the patronage of Lord Thurlow, he was returned to Parliament for the borough of Weobly. In 1788 he was knighted, on his appointment as Solicitor General, an office which he held till 1793, and then exchanged it for that of Attorney General. That post he retained till 1799, and in July of the same year succeeded Sir James Eyre as Chief Justice of the Common Pleas, when he was raised to the peerage by the title of Baron Eldon. In 1801 Lord Eldon became Lord Chancellor, and retained that dignity till the accession of the Whig ministry in 1806. On the return of his party to power in 1807, Eldon resumed office, and finally resigned it, when Canning became Prime Minister in 1827. At the coronation of George IV. in 1821 the dignity of

Earl of Eldon had been conferred on him. The remainder of his life was spent in retirement.

Purchased by the Trustees, June 1864. (181.)

ANOTHER PORTRAIT.

Painted by Sir Thomas Lawrence, P.R.A.

Presented, May 1877, by the Honourable Society of Judges and Serjeants-at-Law. (464.)

Seated figure, to the waist, facing the spectator.

Dimensions.—36 ins. by 28 ins.

ELEANOR OF CASTILE, QUEEN CONSORT OF EDWARD I. DIED 1290.

Sculptured in 1291 by William Torel.

Daughter of Ferdinand III. of Castile. Married at Burgos in Spain, 1254. She accompanied her husband, before his accession to the throne, to the Holy Land during the last crusade. She died, November 1290, at Harby, near Lincoln, whilst accompanying the King into Scotland. Her body was brought to Westminster and crosses were erected wherever the procession halted, the last place being Charing Cross.

Electrotyped from the full-length gilt-bronze effigy on her monument in Westminster Abbey.

Purchased by the Trustees, March 1872. (345.)

GEORGE ELIOT. *See* CROSS

ELIZABETH OF YORK, QUEEN CONSORT OF HENRY VII. 1466-1502.

Painter unknown.

Eldest daughter of King Edward IV. and Elizabeth Widville. Born at Westminster. Married, January 18th, 1486, to King Henry VII. Died in the Tower of London shortly after the birth of her last child. Buried in Westminster Abbey.

Purchased by the Trustees, July 1870. (311.)

To the waist, face three-quarters to the left.

Dimensions.—21½ ins. by 15½ ins.

ANOTHER PORTRAIT.

Sculptured by Pietro Torregiano.

Electrotyped from the full-length effigy on her monument in Westminster Abbey.

Purchased by the Trustees, December 1869. (291.)

QUEEN ELIZABETH. 1533-1603.

Miniature painting in 1572 by Nicholas Hilliard.

Daughter of King Henry VIII. and Queen Anne Boleyn.
Born at Greenwich. Succeeded her sister Mary on the throne
November 17, 1558. Died at Richmond.

Purchased by the Trustees, July 1860. (108.)

To the waist, face three-quarters to the right.

Dimensions.—2 ins. by $1\frac{3}{4}$ ins.

(a.) ANOTHER PORTRAIT.

Painter unknown.

The costume in this picture is almost identical with one at
Woburn Abbey of Queen Elizabeth, with the Armada of 1588 in
the background.

Transferred, June 1879, from the British Museum. (541.)

Half-length, face three-quarters to the left.

Dimensions.—Panel, 38 ins. by $29\frac{5}{8}$ ins.

(b.) ANOTHER PORTRAIT.

Attributed to Federigo Zuccaro.

Transferred, June 1879, from the British Museum. (542.)

Half-length, facing the spectator.

Dimensions.— $32\frac{3}{4}$ ins. by $25\frac{5}{8}$ ins.

(c.) ANOTHER PORTRAIT.

Painter unknown.

The face, which is youthful, has suffered severely from the
touch of an ignorant restorer. Most of the paint has been
removed; but the dress remains uninjured, and affords an
interesting study of costume.

Purchased by the Trustees, March 1865. (190.)

To below the waist, face three-quarters to the left.

Dimensions.—Panel, $30\frac{1}{2}$ ins. by $23\frac{3}{8}$ ins.

(d.) ANOTHER PORTRAIT. - At an advanced period of life.

Painter unknown, probably Marc Gheeraedts.

Presented, December 1865, by the Governor, Assistants, and
Society of the Mines Royal, Mineral and Battery Societies.
(200.)

To the waist, three-quarters to the right.

Dimensions.— $25\frac{1}{2}$ ins. by 19 ins.

(e.) ANOTHER PORTRAIT.

Sculptured by Maximilian Poutrain (or Colt).

Electrotyped from the full-length effigy in white marble, upon
her monument in Westminster Abbey.

Purchased by the Trustees, November 1872. (357.)

FOR OTHER PORTRAITS, *see* pages 514 & 515.

ELIZABETH, QUEEN OF BOHEMIA. 1596-1662.

Painted by Michiel Jansz van Miereveldt.

Daughter of King James I., and sister of King Charles I. Born at Falkland Castle, Fifeshire. From 1606 to 1608 she resided at Combe Abbey, Warwickshire. She became in 1612 the consort of Frederick, Elector Palatine, subsequently King of Bohemia. She shared her husband's misfortunes and took refuge with him for many years in Holland. On the restoration of Charles II. she came to England, and resided in the Earl of Craven's house in Drury Lane. She died at Leicester House. During her romantic misfortunes she was known as the 'Queen of Hearts.' She was the mother of Prince Rupert, so well known in the Civil War of England. Another of her children was the Princess Sophia, who became Electress of Hanover and mother of King George I.

Purchased by the Trustees, March 1859. (71.)

To the waist, face three-quarters to the left.

Dimensions.—Panel, 26½ ins. by 23 ins.

ANOTHER PORTRAIT.

Painted in 1642, at the age of 46, by Gerard Honthorst.

Purchased by the Trustees, November 1878. (511.)

To the waist, face three-quarters to the left.

Dimensions.—Panel, 25½ ins. by 21½ ins.

PRINCESS ELIZABETH. 1635-1650. See page 477.

ELIZABETH, PRINCESS PALATINE. 1618-1680.

Painted by Gerard Honthorst.

Daughter of Frederick V., King of Bohemia, and Elizabeth, daughter of James I. of England. Celebrated for her attainments in philosophy, science, and languages. She was the friend and pupil of Descartes, and at the same time a rival of Christina, Queen of Sweden. She became in 1667 Abbess of the Lutheran Convent of Hervorden, in Westphalia, and died a professed Calvinist. She had the reputation of being the most learned lady in Europe.

Transferred, June 1879, from the British Museum. (543.)

To the waist, face three-quarters to the right.

Dimensions.—28¾ ins. by 24 ins.

EDWARD LAW, FIRST BARON ELLENBOROUGH. 1750-1818.

Painted by Samuel Drummond, A.R.A.

Born at Salkeld, in Cumberland, fourth son of the Bishop of Carlisle. Highly distinguished as a lawyer. Counsel for Warren

Hastings at his trial, and counsel for the Crown at the trials of Lord George Gordon, Horne Tooke and others. Made Attorney General, 1801, and Chief Justice of the King's Bench and Baron Ellenborough, 1802. Included by Addington in his Cabinet, 1806. Presided as Chief Justice at the trials of Lord Melville, Lord Cochrane, W. Hone and others. His rigorous interpretation of the criminal law was much criticised, and his judicial reputation was much impaired by his violent prejudices and hasty temper.

Purchased by the Trustees, May 1898. (1123.)

Bust in judicial robes, face three-quarters to the right.

Dimensions.—26 ins. by 21½ ins.

JANE ELIZABETH DIGBY, BARONESS ELLENBOROUGH. 1807-1881.

Drawn by Sir George Hayter, R.A.

Wife of Lord Ellenborough, Governor-General of India. Divorced 1830. Afterwards married successively to Baron Venningen of Bavaria, to a Greek general, and to Midfouet, an Arab Sheikh, with whom she lived for twenty-five years at Damascus. Famous for her beauty and known as 'Ianthé.'

Purchased, by the Trustees, November 1891. (883.)

Half length, face three-quarters to the left.

Dimensions.—6¼ ins. by 4¾ ins.

SIR HENRY CHARLES ENGLEFIELD, BART., P.S.A., F.R.S. 1752-1822.

Drawn in 1794 by George Dance, R.A.

Philosopher and antiquary. Eldest son of the sixth baronet, whom he succeeded in 1780. For many years one of the leading antiquarian writers in London Society, and for fourteen years secretary to the Society of Dilettanti. Elected F.R.S. in 1778. He published numerous works on astronomy, topography, classical and ecclesiastical architecture, and other learned subjects.

Purchased by the Trustees, July 1898. (1142.)

To the waist seated, in profile to the left.

Dimensions.—9¾ ins. by 7¼ ins.

SIR WILLIAM ERLE. 1793-1880.

Painted in water-colours in 1868 by F. A. Tilt.

Judge. Born in Dorsetshire and educated at Winchester and New College, Oxford. He represented the latter city in Parliament. He became a judge of the Common Pleas in 1845, and was afterwards transferred to the Queen's Bench, where he sat for twelve years. He returned to the Common Pleas as Chief Justice, and retired from the Bench in 1866. Sir William presided over the Royal Commission on Trades Unions.

Presented, May 1877, by the Honourable Society of Judges and Sergeants-at-Law. (464A.)

Seated figure to below the knees, in judge's robes, facing the spectator.

Dimensions.— $11\frac{3}{4}$ ins. by $9\frac{1}{4}$ ins.

THOMAS, FIRST BARON ERSKINE, K.T. 1750-1823.

Painted by Sir William Ross, R.A.

Lord Chancellor. Born in Edinburgh. A younger son of the tenth Earl of Buchan. Educated at St. Andrew's. Entered the navy as midshipman and after four years joined the army, where he remained eight years and then entered himself at Lincoln's Inn. At the bar he excelled in defending political cases. He defended Stockdale, Lord George Gordon, Admiral Keppel, Paine and Horne Tooke. Became Attorney-General to the Prince of Wales; King's Counsel, 1783; M.P. for Portsmouth; Lord Chancellor in the 'Coalition Ministry of All the Talents,' 1806, under Lord Grenville.

Purchased by the Trustees, June 1894. (960.)

To the waist, facing the spectator.

Dimensions.— $29\frac{1}{2}$ ins. by $24\frac{1}{4}$ ins.

THOMAS CROMWELL, EARL OF ESSEX, K.G. 1485(?)—1540.

Painted in the School of Holbein.

Son of a blacksmith, fuller, and innkeeper at Putney. Having quarrelled with his father, he went to Italy, and became a soldier in the French service, at the battle of Garigliano. Afterwards he adopted his father's profession of fuller, and other commercial pursuits. In 1514 he was appointed by Wolsey collector of the revenues to the See of York. His legal attainments and commercial abilities quickly brought him into favour. After the fall of Wolsey, Cromwell replaced him in the favour of Henry VIII., with whom and Anne Boleyn he became all-powerful. As the King's vicar-general he was instrumental in the dissolution of the monasteries, and for some years became the chief power in Church and State. The failure of the marriage of Henry VIII. with Anne of Cleves lost him the royal favour, after which he was accused of high treason, and beheaded on Tower Hill. In 1538 he superintended the printing of the Bible, and instituted parish registers of births, deaths, and marriages. Created Baron Cromwell, 1536, and Earl of Essex, 1540, three months before his execution.

Purchased by the Trustees, February 1897. (1083.)

On panel, bust, face three-quarters to the left.

Dimensions.— $16\frac{3}{4}$ ins. by 13 ins.

ROBERT DEVEREUX, SECOND EARL OF ESSEX, K.G. 1567-1601.

Painted in 1597, artist unknown.

This special favourite of Queen Elizabeth was the son of Walter Devereux, first Earl of Essex. Born at Netherwood, in Herefordshire. He was educated at Trinity College, Cambridge. His first appearance at Court was made in 1584, under the patronage of his stepfather, the Earl of Leicester. In the following year, when only 18 years of age, he was summoned to attend the Earl of Leicester, who was Captain General in the Low Countries. He received the commission of a General of the Horse. His conduct during this campaign, and especially at the Battle of Zutphen, won him "golden opinions," and on his return to England in 1587 he suddenly found himself raised to the post of Master of the Horse. On the occasion of assembling the forces at Tilbury in 1588, Essex received the Order of the Garter. The death of Leicester in 1588 placed Essex foremost among the rank of those most favoured by the Sovereign, a position which he for a while imperilled by marrying in 1590 the daughter of Sir Francis Walsingham and widow of Sir Philip Sidney. His expeditions to France and Spain, the capture of Cadiz, his subsequent encounter with the Spanish fleet, and his conduct as Lord Lieutenant of Ireland, alike afford instances of his candour, generosity, rashness, and personal bravery. He had, in 1597, been raised to the high rank of Earl Marshal of England. In 1600 he took the lead in a foolish plot against the Queen; was deprived of all his offices, except that of Master of the Horse; and in February 1601 brought to trial in Westminster Hall, found guilty of rebellion, and beheaded within the precincts of the Tower of London.

Purchased by the Trustees, June 1864. (180.)

To the waist, face three-quarters to the right.

Dimensions.—24½ ins. by 19¼ ins.

CATHERINE STEPHENS, COUNTESS OF ESSEX. *See* STEPHENS

WILLIAM ETTY, R.A. 1787-1849.

A marble bust, sculptured in 1850 by Matthew Noble.

A distinguished painter. Born at York, and apprenticed at an early age to a printer; but having manifested a decided preference for art, he was enabled by an uncle to adopt painting as a profession. In 1807 Etty, then in his twentieth year, was admitted a student at the Royal Academy in London. He became for one year a pupil of Sir Thomas Lawrence. His popularity had already been established by his picture of 'Cleopatra sailing on the Cydnus,' exhibited in 1821. Meanwhile Etty had visited Italy. He became R.A. in 1828. His works were collected and exhibited by the Society of Arts in June 1849. He died in his native city soon afterwards.

Purchased by the Trustees, July 1879. (595.)

ANOTHER PORTRAIT.

Painted by himself.

Purchased by the Trustees, March 1904. (1368.)

Half-length seated figure in profile to the left.

Dimensions—15½ ins. by 12 ins.FOR OTHER PORTRAITS *see* page 503.EVREMOND. *See* SAINT EVREMOND.

THOMAS CECIL, FIRST EARL OF EXETER, K.G. 1542-1623.

Painted by Marcus Gheeraedts.

Eldest son of Lord Burghley. Born at Cambridge. He was present as a volunteer at the siege of the Castle of Edinburgh in 1573, and was knighted by the Queen at Kenilworth in 1575. Cecil distinguished himself in the wars of the Low Countries, and served at sea against the Spanish Armada in 1588. In 1599 he became Lord President of the Council of the North. During the later years of his life, Exeter, for to this earldom he had been raised in 1605, became interested in church discipline, and was appointed in 1620 a Special Ecclesiastical Commissioner. A richly sculptured monument was erected to his memory in Westminster Abbey.

Transferred, June 1879, from the British Museum. (567.)

To the waist, face three-quarters to the left.

Dimensions.—Panel, 21½ ins. by 17 ins.

EDWARD PELLEW, VISCOUNT EXMOUTH, G.C.B. 1757-1833.

Painted in 1804 by James Northcote, R.A.

Vice-Admiral. Born at Dover, where his father commanded the Government packet boat. Entered the navy in 1770, and accompanied Captain Scott to the Falkland Islands and to the Mediterranean. Among his many gallant actions the capture of the French frigate the 'Cléopâtre,' in 1793, stands prominent. For this he received the honour of knighthood, and was advanced to the command of the 'Arethusa' of 44 guns, under Sir John Borlase Warren. Created a baronet in 1796. He was actively employed in various services on the French coast, and subsequently as Commander-in-Chief in the Mediterranean. He was raised to the peerage as Baron Exmouth, with a pension of 2,000*l.* a year for his long and eminent services. But the daring attack on the city of Algiers on the 26th August 1816 is the principal feature in his life. By this attack the Dey was reduced to submission, and 1,200 Christian slaves were liberated. Lord Exmouth received the thanks of both Houses of Parliament, was raised to the rank of Viscount, and received insignia of knighthood from the various

countries to which the liberated slaves belonged. Vice-Admiral of England, 1832.

The incident seen in the background represents the wreck of the 'Dutton' East Indiaman, then employed to convey the Second or Queen's Regiment to the West Indies, under the citadel of Plymouth, January 1796, when Sir Edward Pellew, by his personal exertions, succeeded in preserving the lives of many of the passengers and crew.

Presented, February 1862, by his son, the Hon. and Very Rev. George Pellew, Dean of Norwich. (140.)

More than half-length, in naval uniform, face three-quarters to the right.

Dimensions.—49½ ins. by 39½ ins.

THOMAS, THIRD BARON FAIRFAX, 1612–1671, AND ANNE VERE, HIS WIFE, died 1665.

Painted by William Dobson.

The famous Parliamentary general; son of Ferdinando, Lord Fairfax, to whose title he succeeded in 1648. He was born at Denton, in Yorkshire, and educated at St. John's College, Cambridge. His military experience began in Holland under Horatio, Lord Vere, whose daughter he subsequently married. He was knighted by Charles I. in 1641, but sided with the Parliament. He took a prominent share in the successes of the Parliamentary army at Selby, Marston Moor and elsewhere, and was commander-in-chief of the victorious forces at Naseby, where he was distinguished for his personal bravery. Although opposed to monarchy, he was not prepared for the extreme views entertained by the parliament; he always treated King Charles with leniency, and absented himself from his trial. But his lady was present, and made herself conspicuous by her interruption of the proceedings, declaring in a loud voice that her husband was not there in person, that he would never sit among them, and that they did him wrong to name him as a sitting commissioner, and, when in course of the impeachment, the expression "all the good people of England" was used, she indignantly exclaimed, "Not half the people; Oliver Cromwell is a traitor." General Fairfax promoted the Restoration, and withdrew to Nun Appleton, his seat in Yorkshire, where he died. He greatly encouraged antiquarian and historical researches.

Purchased by the Trustees, June 1836. (754.)

Life-sized figures to below the knees, Lady Fairfax seated, Lord Fairfax standing, facing the spectator.

Dimensions.—68¾ ins. by 54 ins.

WILLIAM FAITHORNE. 1616–1691.

Painted by Robert Walker.

Engraver. Was born in London, and learned his art under Sir

Robert Peake. When the Civil War broke out he joined the Royal army, and was taken prisoner at Basing House. After a brief confinement he was released and went to Paris, where he acquired the art of drawing portraits in crayons, and also perfected himself in engraving under Nanteuil. Returning to England about 1650, he set up a print shop near Temple Bar. He at the same time practised engraving, in which he attained to great excellence, especially in his portraits. About 1680 he gave up his shop and retired to Printing House Square, where he died. He was buried in St. Anne's Church, Blackfriars.

Purchased, July 1880, by the Trustees. (618.)

Half-length, face three-quarters to the left.

Dimensions.—38 ins. by 30½ ins.

MICHAEL FARADAY, F.R.S. 1791-1867.

Painted in 1842 by Thomas Phillips, R.A.

Natural philosopher, experimental chemist, electrician, and popular lecturer. Born at Newington Butts, in Surrey; the son of a smith. He was apprenticed to a bookseller in London, but developing a passion for science, he attended the lectures of Sir Humphry Davy at the Royal Institution, and in 1813 was appointed his chemical assistant, and travelled with him on the continent. In 1833 he became Fullerian Professor of Chemistry and Secretary to the Royal Institution. He was the author of many important discoveries in electricity and magnetism, the liquefaction of gases, and other facts in pure experimental science. He died at Tunbridge Wells.

Purchased by the Trustees, August 1868. (269.)

Half-length, facing the spectator.

Dimensions.—35½ ins. by 27½ ins.

ANOTHER PORTRAIT.

A marble bust, the head sculptured by John Henry Foley, R.A., and the rest by Thomas Brock, A.R.A.

Presented, March 1886, by Sir Frederick Pollock, Bart., on behalf of a Committee of Gentlemen. (748.)

CHARLES LONG, BARON FARNBOROUGH. *See* page 501.

WILLIAM FARREN. 1786-1861.

Painted by Richard Rothwell, R.H.A.

Eminent actor. Born in London, the son of an actor of the same name. First appeared on the stage at Plymouth in 1806, and in London at Covent Garden in 1818. He became one of the most popular actors on the stage, being specially noted for his

performance of old men, such as Sir Peter Teazle, Lord Ogleby, and others. Died in London.

Purchased by the Trustees, May 1906. (1440.)

To the waist, seated with arms folded, facing spectator.

Dimensions—35 ins. by 27½ ins.

HENRY FAWCETT, F.R.S. 1833–1884.

Colossal bust, original cast from the model by H. R. Hope-Pinker for the statue erected at Salisbury.

Statesman and economist. Born at Salisbury. Educated at King's College, London, and Trinity Hall, Cambridge. At the age of 25 lost his sight through an accident when out shooting. Published in 1863 a 'Manual of Political Economy,' and was encouraged in political economy and active politics by the example of John Stuart Mill. Elected in 1865 as Member of Parliament for Brighton, Fawcett, in spite of his blindness and advanced radical opinions, exercised a considerable influence in the House of Commons, as he preserved an independent attitude on many important social questions. He was especially interested in questions relating to the Government of India, and, as Postmaster-General in 1880, to the development of the post office in the interests of the public. Died at Cambridge, where he held for many years the professorship of political economy.

Presented November 1905, by the artist. (1418.)

JOHN FAWCETT. 1768–1837.

Painted by Sir Thomas Lawrence, P.R.A.

Comedian, and for many years manager of Covent Garden Theatre. Born in London. The son of an actor, and noticed when very young by Garrick. Fawcett gained experience at the York Theatre under Tate Wilkinson, and made his first appearance in London in 1791. He excelled in performing the Clowns and Fools of Shakspeare. Among other parts, his most successful were Caleb Quotem, Dr. Pangloss, and Captain Copp. He was always a member of the Covent Garden Company. Fawcett retired from the stage in 1830, and died near Botley in Hampshire.

Deposited, November 1883, by the Trustees and Director of the National Gallery (Vernon Collection). (692.)

To the waist, face three-quarters to the left.

Dimensions.—29½ ins. by 24½ ins.

GUY FAWKES. *See* page 475.

ANTONY VANDYKE COPLEY FIELDING. 1787–1855.

Painted by Sir William Bozall, R.A.

Water-colour painter. Second son of Nathan Theodore

Fielding, a Yorkshire artist. He studied under John Varley, and drew with other young artists at the residence of Dr. Monro, a well-known amateur. In 1813 Fielding was admitted into the Water-colour Society, and, in 1831, became its president. This distinction he retained for the rest of his life. Although his time was extensively occupied in fashionable teaching, his works are very numerous. He excelled in effects of distance, and sea pieces with stormy skies. He resided much on the coast about Brighton, and died at Worthing.

Presented, February 1880, by Mrs. Longland, in fulfilment of the wishes of Miss Fielding, the artist's daughter, and of Sir William Boxall, R.A. (601.)

Small seated figure to the knees, face slightly turned to the right.

Dimensions.—23½ ins. by 17½ ins.

EDWARD FITZGERALD, 1809-1883.

Miniature-painting (posthumous) by Mrs. E. M. B. Rivett-Carnac.

Poet and translator. Born near Woodbridge, Suffolk, in which neighbourhood he spent the greater part of his life. Educated at Bury St. Edmund's and Trinity College, Cambridge. He published a few literary works, including translations from Calderon, Aeschylus, Sophocles, and Persian poets, but his fame rests on his immortal rendering of the 'Quatrains' or 'Rubaiyat' of Omar Khayyam. These were first published in 1859 and attracted no attention, but are now famous throughout the literary world.

Purchased by the Trustees, March 1903. (1342.)

To the waist, face three-quarters to the right.

Dimensions.—2¼ ins. by 1⅞ ins.

THOMAS FLATMAN, 1637-1688.

Painted by Sir Peter Lely.

Poet and miniature-painter. Educated at Winchester and New College, Oxford, of which he was a fellow. His poems were much admired by his contemporaries.

Purchased, July 1896. (1051.)

Dimensions.—21½ ins. by 17⅝ ins.

JOHN FLAXMAN, R.A. 1755-1826.

Painted by George Romney

Eminent both as a designer and sculptor. Born at York. When only a few months old Flaxman was brought to London, and lived with his father, a moulder of figures, in the neighbourhood of Covent Garden. His constitution was delicate, but improved about his tenth year. As a child he was continually amusing himself with modelling in wax and plaster on a small

scale. At fifteen he gained his first prize at the Society of Arts, and soon after became a student at the Royal Academy. Within twelve months of this period the Council of the Academy awarded him their silver medal. Proceeding to Italy in 1787, he produced at Rome his well-known outlines from Homer and Dante. On his return to England in the following year, Flaxman commenced the monument to Lord Mansfield in Westminster Abbey. The statues of Nelson, Howe and Reynolds in St. Paul's may also be cited among his principal works. He died in London.

The sculptor is represented modelling the bust of his friend Hayley, author of 'The Triumphs of Temper,' whose son, Thomas Alphonso Hayley, a pupil of Flaxman, is also introduced as a spectator.

Presented, June 1860, by Henry Crabb Robinson, Esq., F.S.A. (101.)

To the waist, face three-quarters to the left.

Dimensions.—29 ins. by 24½ ins.

(a.) ANOTHER PORTRAIT.

Sketched from the life by James Atkinson.

Presented, November 1839, by the artist's son, the Rev. Canon J. A. Atkinson. (823.)

Small full-length seated figure, facing the spectator.

Dimensions.—5½ ins. by 4 ins.

(b.) ANOTHER PORTRAIT, and ANNE DENMAN, his wife, who died 1820.

Painted by Henry Howard, R.A.

Anne Denman was married to Flaxman in 1782. She was gifted with a strong love of art and literature, was familiar with the French and Italian languages, and had some knowledge of Greek. On the 6th of February 1820, the day of her death, the following entry occurs in Henry Crabb Robinson's diary:—"Mrs. Flaxman died, a woman of great merit, and an irreparable loss to her husband. He, a genius of the first rank, is a very child in the concerns of life. She was a woman of strong sense, and a woman of business too, the very wife for an artist."

Presented, May 1883, by Sir Theodore Martin, K.C.B. (674, 675.)

Companion pictures on a small scale, seen to the waist.

Dimensions.—7¼ ins. by 5¾ ins.

JOHN FLETCHER. 1579-1625.

Painter unknown.

Dramatist. Son of Dr. Richard Fletcher, successively Dean of Peterborough and Bishop of Worcester and London. Born at

Rye, in Sussex. Educated at Benet College, Cambridge. He was chiefly associated with Francis Beaumont in the writing of numerous plays, and also aided Ben Jonson and Shirley. His 'Faithful Shepherdess,' first published about 1609, is the most famous of English pastoral plays. He is also supposed to have combined with Shakespeare in the completion of 'The Two Noble Kinsmen,' and 'Henry VIII.' He died of the plague, and was buried in St. Saviour's Southwark.

Purchased by the Trustees, March 1876. (420.)

To the waist, face three-quarters to the right.

Dimensions.—28½ ins. by 23½ ins.

SIR THOMAS FOLEY, G.C.B. 1757-1833.

Drawn by Henry Edridge, A.R.A.

Admiral. Entered the navy in 1770, and served in America, 1778-9, at the relief of Gibraltar, 1780, in the West Indies, 1782-5, in the Mediterranean as flag-captain in the operations against Toulon, 1793-5, and at the Battle of St. Vincent, 1797. As captain of the 'Goliath' he led the line into action at the battle of the Nile, 1798. Appointed next under Sir Hyde Parker in the Baltic, he commanded the 'Elephant' as flag-captain under Nelson at Copenhagen, 1801. Rear-Admiral, 1811, Vice-Admiral, 1812, Admiral, 1820, and Commander-in-chief at Portsmouth, where he died.

Purchased by the Trustees, February, 1907. (1459.)

Whole-length standing figure in naval uniform.

Dimensions.—13¼ ins. by 9¾ ins.

SIR WILLIAM WEBB FOLLETT, K.C., M.P. 1798-1845.

Sketch in oils by Sir Martin Archer Shee, P.R.A.

Born at Topsham, near Exeter. Educated at Trinity College, Cambridge. Joined the Inner Temple, and was called to the bar in 1824. K.C., 1834, elected M.P. for Exeter 1835, and appointed Solicitor-General in 1834 by Sir Robert Peel. He attained to a great reputation as an orator and advocate, and in 1844 was appointed Attorney-General in Peel's second administration. His health, however, failed him, and he died, in 1845, before attaining to his highest ambitions. Buried in the Temple Church.

Purchased by the Trustees, May, 1906. (1442.)

Head only, facing spectator.

Dimensions.—16 ins. by 11½ ins.

DUNCAN FORBES, OF CULLODEN. 1685-1747.

Painted probably by Jeremiah Davison.

A Scottish judge. Born at Culloden. Forbes studied at Leyden and Paris, as well as at Edinburgh, and was admitted an

advocate in 1709. His services in behalf of the Government during the Scottish Rebellion of 1715 procured him the appointment of Depute-Advocate. In 1722 he was returned to Parliament for the Inverness Burghs. In May 1725 he was appointed Lord Advocate, and in 1737 he became Lord President of the Court of Session. The prudent measures which Forbes adopted towards checking the Rebellion of 1745 have contributed most to secure him historical distinction, combined as they were, after the victory at Culloden, with counsels of moderation and clemency.

Presented, February 1859, by Sir John Forbes, M.D. (61.)

To the waist, face three-quarters to the right.

Dimensions.—29 $\frac{3}{8}$ ins. by 24 ins.

CHARLES JAMES FOX. 1749-1806.

A terra-cotta bust, modelled by Joseph Nollekens, R.A.

Statesman. Third son of the first Lord Holland. Born in Conduit Street. Educated at Eton and Hertford College, Oxford. He was returned to Parliament for Midhurst before he had attained the age of twenty years. He held, as a very young man, subordinate offices in Lord North's administration, but joined the Opposition benches, where he speedily attained the front rank, side by side with Burke. In the ministry of Lord Rockingham, which succeeded in the spring of 1782, Fox became Foreign Secretary, but he resigned that post in the July following, on the death of Lord Rockingham. Next year he formed his celebrated coalition with Lord North, these two statesmen returning together (as joint Secretaries of State) to office. But that coalition was strongly disapproved by the public, and was soon displaced by the new administration of Pitt. For above twenty-two years Fox was now excluded from any official station. He continued to deliver from time to time masterly speeches against the measures of the Government. He was a warm and most eloquent supporter of the abolition of the slave trade, and of peace with France. His wondrous powers of debating have seldom been equalled, and never in any age surpassed, while his genial temper and his engaging manners procured him the constant attachment of a numerous body of friends. After the death of Pitt, in January 1806, his great rival returned to office, as, for a third time, Secretary of State. But his health was declining, and he expired in the Duke of Devonshire's villa at Chiswick, in the month of September following. He was buried in Westminster Abbey.

Purchased by the Trustees, February 1862. (139.)

(a.) ANOTHER PORTRAIT.

Painted by Karl Anton Hickel.

A study for the portrait in the large picture by the same

artist of the INTERIOR OF THE HOUSE OF COMMONS, 1793, see page 482.

Purchased by the Trustees, May 1885. (743.)

Life-size seated figure to below the knees, facing the spectator.

Dimensions.—52 $\frac{3}{8}$ ins. by 44 $\frac{1}{2}$ ins.

(b.) ANOTHER PORTRAIT.

Two studies in coloured chalks.

Presented, January 1902, by the Hon. Philip Stanhope, a Trustee of the Gallery. (1310.)

Both heads in profile to the left.

Dimensions.—6 $\frac{1}{4}$ ins. by 4 $\frac{1}{2}$ ins., and 5 $\frac{3}{8}$ ins. by 4 $\frac{3}{8}$ ins.

WILLIAM JOHNSON FOX, 1786-1864.

Painted by his daughter, Mrs. Eliza Florance Bridell.

Preacher, politician and journalist. As an Unitarian minister and radical politician he was famous for his powers of oratory. M.P. for Oldham, 1847-1863.

Presented, May 1904, by his son-in-law, the artist's second husband, George E. Fox, Esq., F.S.A. (1374.)

Bust facing the spectator.

Dimensions.—23 $\frac{1}{2}$ ins. by 19 $\frac{1}{4}$ ins.

JOHN FOXE (or Fox). 1516-1587.

Painted in 1587 by an unknown artist.

The martyrologist. Born at Boston in Lincolnshire. Educated at Brasenose College, Oxford, and became a fellow of Magdalen College in 1539. He at first cultivated Latin poetry, and afterwards devoted himself to divinity. Having embraced the Protestant faith he resigned his fellowship in 1545; but it was restored to him in the reign of Edward VI. His 'History of the Actes and Monuments of the Church' (the Book of Martyrs) was first published in Latin at Basle in 1559, and in English at Day's Press in London in 1563.

Presented, January 1858, by J. Yonge Akerman, Esq., F.S.A., (24.)

Small figure to the waist, face three-quarters to the left.

Dimensions.—Panel, 13 $\frac{1}{4}$ ins. by 10 $\frac{1}{2}$ ins.

RICHARD FOXE (or Fox), BISHOP OF WINCHESTER. 1448-1528.

Copied by an unknown artist from the picture by Joannes Corvus at Corpus Christi College, Oxford.

Born near Grantham in Lincolnshire. Educated at Boston and Magdalen College, Oxford, whence he removed on account of

the plague to Pembroke Hall, Cambridge. At Paris he was presented by Morton, Bishop of Ely, to Henry of Richmond, afterwards Henry VII. He became Secretary of State and Lord Privy Seal, and was raised to the See of Exeter. Foxe was employed on several embassies, and was translated to the See of Durham and afterwards to Winchester. He founded the fortunes of Wolsey by making him the King's almoner. He founded Corpus Christi College, Oxford, and established several free schools. He was buried in Winchester Cathedral.

Bequeathed, June 1891, by Thos. Kerslake, Esq. (874.)

Half-length, slightly turned to the right.

Dimensions.—26 ins. by 17½ ins.

SIR PHILIP FRANCIS, K.B. 1740-1818.

Painted by James Lonsdale.

Politician. Son of the Rev. Philip Francis, D.D., the translator of Horace. Born at Dublin, and educated at St. Paul's School. He became first clerk at the War Office and entered Parliament in 1784 as member for Yarmouth. He was the author of numerous political pamphlets, and the celebrated letters of 'Junius' have been attributed to him by many authorities. In 1772 Francis was appointed one of the Council for the government of India, Warren Hastings being governor-general, with whom he quarrelled and fought a duel.

Purchased by the Trustees, from his grandson, November 1871 (334.)

Half-length, face almost in profile to the right.

Dimensions.—29½ ins. by 24 ins.

BENJAMIN FRANKLIN. 1706-1790.

Painted at Paris by F. Baricolo after a portrait by J. S. Duplessis.

Philosopher, politician, and philanthropist. Born at Boston, in New England, the seventeenth child of a tallow chandler. Employed for three years as a printer at Philadelphia, resided in London 1726-1729, then he returned to Philadelphia and edited the 'Pennsylvania Gazette.' In 1732 he first published his 'Poor Richard's Almanack,' which was continued for 25 years. He held various posts of authority at Philadelphia. Devoting himself to scientific investigations, he, in 1749, established the identity of lightning and electricity, which resulted in the important invention of the lightning conductor. In 1754 he published the first scheme for the federal union of the colonies. From 1757 to 1762 he was in England, and again from 1764 to 1775. After unsuccessful attempts at negotiation he signed the Declaration of Independence in 1776. He was sent to France as representative

of the American Colonies, and while there as Commissioner, he signed the Treaty of Independence at Paris in 1783. On his return to America, he was made Governor of Pennsylvania.

Purchased by the Trustees, June 1871. (327.)

To the waist, face three-quarters to the right.

Dimensions.—28 ins. by 22½ ins.

ANOTHER PORTRAIT.

A terra-cotta medallion executed in 1777 by Jean Baptiste Nini.

Presented, June 1884, by Charles Seidler, Esq. (722.)

Bust, in profile to the left.

Dimensions.—4¾ ins. diameter.

SIR JOHN FRANKLIN, F.R.S. 1786-1847.

Bronze bust modelled in 1898 by Andrea C. Lucchesi.

Arctic navigator and Admiral. Perished in an attempt to discover a North-West Passage in 1847.

Presented, May 1899, by Willingham Franklin Rawnsley, Esq. (1230.)

FOR ANOTHER PORTRAIT, see pages 503 & 505.

JANE GRIFFIN, LADY FRANKLIN. See page 504.

FREDERICK V., KING OF BOHEMIA, K.G. 1596-1632.

Painted by Michiel Jansz van Miereveldt.

The Calvinist son-in-law of James I., and grandfather of King George I. He was grandson of William the Silent, Prince of Orange, and was Count Palatine of the Rhine, Duke of Bavaria and Elector Palatine and cup-bearer to the Empire. In 1613 he married the Princess Elizabeth, the only daughter of King James I. of England, and was elected King of Bohemia 1619 in opposition to the Emperor Ferdinand. In the wars which ensued, he was driven out of his dominions and deposed from his Electoral Dignity in 1623. After 10 years' exile, he died at Mayence.

Purchased by the Trustees, November 1893. (950.)

To the waist, face three-quarters to the right.

Dimensions.—15½ ins. by 12½ ins.

FREDERICK LEWIS, PRINCE OF WALES, K.G. 1707-1751.

Painted by Bartholomew Dandridge.

Eldest son of George II. and Caroline of Ansbach. Born at Hanover. Married in 1736 Princess Augusta of Saxe-Gotha, by whom he was father of George III.

Purchased by the Trustees, July 1898. (1164.)

Full-length, to the right on horseback, in a landscape, facing the spectator.

Dimensions.—48 ins. by 39 ins.

JOHN FREIND, M.D., F.R.S., 1675-1728.

Painted by Michael Dahl.

Physician, politician, and writer on medical subjects. Born at Croton, in Northamptonshire, of which place his father was Rector, and educated at Westminster and Christ Church, Oxford, where he obtained his medical degree. In 1705 he accompanied the Earl of Peterborough to Spain as physician of the English forces, and, in 1712, the Duke of Ormonde in Flanders. On his return to England he took his place among the chief London physicians and maintained it until his death. M.P. for Launceston, 1722, and imprisoned in the Tower for his complicity in Atterbury's plot for the restoration of the Stuarts. In spite of his Jacobite propensities he was appointed physician to Queen Caroline, and enjoyed the favour of the King and Queen. He was an elegant classical scholar. His most important work, 'The History of Physic,' was published in 2 volumes, 1725-6. Buried at Hitcham, near Maidenhead. A monument is erected to his memory in Westminster Abbey.

Deposited on loan, May 1902, by the President and Fellows of the Royal College of Physicians. (1322.)

Seated figure to knees, face three-quarters to the right.

Dimensions.—48 ins. by 39 ins.

JOHN HOOKHAM FRERE. See SUPPLEMENT, page 532.

JAMES ANTHONY FROUDE. 1818-1894.

Drawn in coloured chalks by J. Edward Goodall.

Historian. Born at Dartington, Devonshire, and educated at Westminster School and Oriel College, Oxford. In 1844 took deacon's orders, but ultimately disavowed himself from clericalism and the service of the Church. Having made many contributions to literature in various ways, he became acquainted with John Henry Newman, Charles Kingsley, Arthur H. Clough, and James Spedding, who introduced him to Thomas Carlyle, whose disciple he became. After his marriage Froude devoted himself to historical work, and was engaged for twenty years on his 'History of England' in the sixteenth century, published, at intervals, from 1856 to 1870. This work established Froude's position among the good writers of English prose, but was criticised upon grounds of historical accuracy. Froude published various other historical works, and at

one time ventured, but without success, into the career of a colonial statesman. After the death of Carlyle, Froude was appointed his literary executor, and in his subsequent publications on the 'Reminiscences' and 'Letters' of Mr. and Mrs. Carlyle, excited much interest and very severe criticism. He was appointed, in 1892, Regius Professor of Modern History at Oxford, and held the post till his death.

Purchased by the Trustees, May, 1906. (1439.)

Bust facing the spectator.

Dimensions—19½ ins. by 15¾ ins.

ELIZABETH FRY. 1780-1845.

A miniature, after Charles Robert Leslie, R.A.

A philanthropist, who, following in the steps of John Howard, exerted herself more especially towards alleviating the suffering of her own sex in the metropolitan prisons, and for the establishment of schools within those precincts. Mrs. Fry was the daughter of John Gurney, a wealthy merchant and banker, residing at Earlham Hall, near Norwich, whose family belonged to the 'Society of Friends,' commonly called the Quakers. Her marriage with Joseph Fry, a rich merchant of the City of London, took place at Norwich in 1800; and in 1810 she became a preacher among the 'Friends,' an office which she retained till the close of her life. In 1817 Mrs. Fry organized a Ladies Committee for the reformation of female prisoners in Newgate. A school and manufactory were also established there, and these improvements were gradually extended to other prisons. She died at Ramsgate.

Purchased by the Trustees, June 1892. (898.)

Seated figure to the waist, face three-quarters to the right.

Dimensions.—8½ ins. by 6½ ins.

HENRY FUSELI, R.A. 1741-1825.

Painted by John Opie, R.A.

Painter, and writer on art. Born at Zurich, the son of Johann Caspar Fuessli, a landscape painter. After a short residence at Berlin, he first visited England in 1765, and after travelling and studying for some time in Italy, returned to this country in 1779, where he permanently established himself. He was elected an associate of the Royal Academy in 1788 and an academician in 1790. Fuseli's picture entitled 'The Nightmare' was very popular. He contributed largely to Boydell's 'Shakespeare Gallery,' but his own 'Milton Gallery,' although displaying great originality of invention, brought him no pecuniary profit. In 1799 he was elected Professor of Painting

at the Academy, and delivered twelve lectures, which have been published ; and in 1804 he succeeded to the office of keeper. He was befriended by the Earl and Countess of Guilford, and died at their residence on Putney Hill. He was buried in St. Paul's Cathedral.

Presented, June 1885, by Lord North and Colonel North, M.P. (744.)

To the waist, face three-quarters to the right.

Dimensions.— $29\frac{3}{8}$ ins. by $24\frac{1}{2}$ ins.

THOMAS GAINSBOROUGH, R.A. 1727-1788.

Painted by himself.

Eminent portrait painter. Born at Sudbury in Suffolk. Son of a wool manufacturer. Studied under Gravelot and Hayman. Settled at Bath in 1760, and in 1774 removed to London. One of the best and most fashionable portrait painters of his day.

His portraits have always been justly admired, and continue to rise in public estimation. In landscape also he achieved much success. Died in London.

Presented, November 1892, by the Lord Ronald Sutherland Gower, F.S.A., a Trustee of the Gallery. (928.)

Small half-length, facing the spectator.

Dimensions.— $5\frac{3}{8}$ ins. by $4\frac{3}{8}$ ins.

ANOTHER PORTRAIT.

Drawn by Francesco Bartolozzi, R.A., from the original portrait by the artist himself in the Royal Academy.

Purchased by the Trustees, November 1897. (1107.)

To the waist, to the right, face turned to the front.

Dimensions.—(Oval.) $8\frac{1}{4}$ ins. by $6\frac{1}{2}$ ins.

DAVID GARRICK. 1717-1779.

Painted by Robert Edge Pine.

This admirable actor was born at Hereford, where his father, a captain in the army, descended from a French family named Garrique, happened to be on a recruiting party. The boy received his education at the grammar school at Lichfield, whence, in 1737, he set out for London in company with Samuel Johnson, who was seven years his senior. After trying the law and the wine trade, Garrick adopted the stage as a profession in 1741, and made his first appearance at Ipswich under the name of Lyddal in the tragedy of 'Oroonoko.' In the same year made his first appearance in London, at the Goodman's Field Theatre, October 19th, as Richard III. The powers of

Garrick were universal. He excelled equally in the sublimest tragedy, the most refined comedy, or the broadest farce, and, at the commencement of his career, astonished his audiences also by his agility as a harlequin. The parts in which, perhaps, he attained the greatest celebrity were the very opposite ones of Macbeth and Abel Druggier.

Purchased by the Trustees, June 1859. (82.)

Half-length seated figure, face very slightly turned to the right.

Dimensions.—35 ins. by 23 ins.

(a.) ANOTHER PORTRAIT.

Terra-cotta bust; sculptor unknown.

This bust appears in a picture in the Garrick Club.

Presented, November 1880, by Sir Theodore Martin, K.C.B. (707A.)

(b.) ANOTHER PORTRAIT.

Painted by Luke Sullivan.

Deposited, July 1898, by the Trustees and Directors of the National Gallery, to whom it had been bequeathed by Nathan David Garrick, Esq., whose father had received it in bequest from his great-aunt Mrs. David Garrick. (1167.)

To the waist, face nearly in profile to the right, with shaven head, and emblematical trophies.

Dimensions.—29 ins. by 24 ins.

(c.) ANOTHER PORTRAIT.

Drawn in pencil from the life by John Keyse Sherwin.

Purchased by the Trustees, January 1899. (1187.)

To the waist in profile to the right.

Dimensions.—3½ ins. by 2¾ ins.

SIR SAMUEL GARTH, M.D. 1661-1719.

Attributed to Sir Godfrey Kneller.

Physician and poet. Born in Yorkshire, educated at Cambridge and Leyden Universities. Fellow of the College of Physicians, and delivered the Harveian Oration in 1697. Published in 1699 'The Dispensary,' a poem recording the first attempt to establish dispensaries in England, and describing a mock Homeric battle between the physicians and the apothecaries. Physician in ordinary to George I., by whom he was knighted, a member of the 'Kitecat' Club, and author of

numerous other poems. Died in Covent Garden, and buried at Harrow.

Purchased by the Trustees, November 1896. (1076.)

Bust (in an oval), face three-quarters to the right.

Dimensions.—28½ ins. by 23½ ins.

JOHN GAY. 1685-1732.

An unfinished sketch in oils by Sir Godfrey Kneller.

Poet and dramatist. Born at Barnstaple in Devonshire. He was apprenticed to a mercer in London, but soon devoted himself to literature, and obtained the friendship of Pope and Swift. He became a favourite with Lord Bolingbroke, Lord Harcourt, and Mr. Pulteney. At the suggestion of Swift he composed the 'Beggar's Opera,' and his well-known 'Fables' were written in 1725 for the instruction of H.R.H. William, Duke of Cumberland. Gay died in Burlington Gardens, at the residence of his patrons the Duke and Duchess of Queensberry, and was buried in Westminster Abbey.

Purchased by the Trustees, March 1881. (622.)

Head only, face three-quarters to the left.

Dimensions.—13 ins. by 10 ins.

GEOFFREY PLANTAGENET, COUNT OF BRITTANY. 1158-1181.

See page 512.

KING GEORGE I. 1660-1727.

After Sir Godfrey Kneller.

George Lewis, son of George Augustus, Elector of Brunswick Lüneburg; great grandson of James I. Born at Hanover. Married Sophia Dorothea of Zell, 1682. Succeeded his father as Elector of Hanover in 1698. Succeeded Queen Anne on the throne of England, as George I. in 1714. Died at Osnabrück.

Purchased by the Trustees, July 1877. (488.)

Small oval to the waist, face three-quarters to the left, in coronation robes.

Dimensions.—6½ ins. by 5¼ ins.

ANOTHER PORTRAIT.

Painted by Sir Godfrey Kneller.

Transferred, June 1879, from the British Museum.

Full-length seated figure to the left, in Garter robes, face three-quarters to the right.

Dimensions.—75½ ins. by 53 ins.

KING GEORGE II. 1683-1760.

Painted by Michael Dahl.

Represented at the period of his accession.

George Augustus, only son of George I. Born at Herrenhausen, near Hanover. Married, 1705, Wilhelmina Caroline, daughter of the Margrave of Brandenburg-Ansbach. Succeeded to the throne 1727, as George II. Died at Kensington.

Purchased by the Trustees, December 1865. (205.)

Full-length standing figure, face three-quarters to the right.

Dimensions.—60½ ins. by 23½ ins.

(a.) ANOTHER PORTRAIT.

Painted by John Shackleton.

In middle life.

Purchased by the Trustees, May 1873. (368.)

Full-length standing figure, in coronation robes, face three-quarters to the right.

Dimensions.—86 ins. by 49¾ ins.

(b.) ANOTHER PORTRAIT.

Painted by Thomas Worlidge.

At the age of 70.

Purchased by the Trustees, April 1868. (256.)

Half-length standing figure, face in profile to the left.

Dimensions.—49 ins. by 39 ins.

(c.) ANOTHER PORTRAIT.

Painted by Thomas Hudson.

This picture had hung in the Judges' Room at the Court of Common Pleas at Westminster until preparations were made for the demolition of the Law Courts on that site.

Presented, February 1883, by the Right Honourable the First Commissioner of Her Majesty's Office of Works. (670.)

Full-length seated figure in royal robes, face three-quarters to the left.

Dimensions.—93 ins. by 56¾ ins.

KING GEORGE III. 1738-1820.

Painted about 1767 by Allan Ramsay.

George William Frederick, eldest son of Frederick, Prince of Wales and the Princess Augusta, daughter of Frederick, Duke of Saxe-Gotha. Born at Norfolk House, St. James's Square. Succeeded his grandfather on the throne, 1760, as George III.

Married Charlotte of Mecklenburg-Strelitz, 1761. Died at Windsor Castle, having for many years been incapacitated from reigning by mental decay.

Purchased by the Trustees, July 1866. (223.)

Standing figure to the knees, in coronation robes, face three-quarters to the left.

Dimensions.—58 ins. by 42 ins.

FOR ANOTHER PORTRAIT, *see* page 480.

KING GEORGE IV. 1762-1830.

Painted by Sir Thomas Lawrence, P.R.A.

Eldest son of George III. Born at St. James's Palace. Married Princess Caroline Amelia, second daughter of Charles, Duke of Brunswick-Wolfenbüttel. He was appointed Regent in February 1811, and succeeded to the throne 29th January 1820.

This picture was studied from the life expressly for the profiles of the coinage.

Purchased by the Trustees, April 1861. (123.)

Face in profile to the left.

Dimensions.—27 ins. by 20½ ins.

GEORGE, PRINCE OF DENMARK, K.G. 1653-1708.

Painted by William Wissing.

Consort of Queen Anne. Son of Frederick III., King of Denmark, and Sophia of Brunswick-Lüneburg, aunt to George I. Married 1683. Lord High Admiral.

Purchased by the Trustees, May 1871. (326.)

Standing figure to the knees, face three-quarters to the left.

Dimensions.—48½ ins. by 39½ ins.

JOHN GERARD, 1545-1612.

Painted in 1587, artist uncertain.

Surgeon and author of 'The Herball,' published in 1597. Born at Nantwich. Master of the Barber-Surgeons' Company, 1607. Died in London.

Purchased by the Trustees, November 1901. (1306.)

Bust, face three-quarters to the right.

Dimensions.—17½ ins. by 13 ins.

EDWARD GIBBON. 1737-1794.

Painted by Henry Walton.

The eminent historian. Born at Putney. Educated at Westminster School, and Magdalen College, Oxford. Received into the Roman Church June 1753, and sent by his father to Lausanne where he returned to the Protestant Church. Returned to England in 1758 and resided with his father at Buriton in Hampshire, where he became captain in the militia. In 1763 he returned to Lausanne and in 1764, during a visit to Rome, first had the idea of writing a history of the Decline and Fall of Rome. He returned to England and Buriton in 1765 and became colonel of militia, besides making various contributions to literature. After his father's death in 1770 he came to London and became well-known in society, entering Parliament as Member for Liskeard in 1774. Here he began to compose his famous history. The first volume appeared in 1776 and its value was at once acknowledged. His parliamentary duties did not interfere with the progress of the great work, which he completed at Lausanne in 1787. After the completion of his history he lived quietly at Lausanne till 1793, when he came to England to join his friend the Earl of Sheffield, at whose house in Sussex he died in 1794. Buried at Fletching. He was noted for his small, corpulent, and eccentric figure.

Purchased by the Trustees, June 1906. (1443.)

Bust, face three-quarters to the left.

Dimensions (oval)—9 ins. by 6½ ins.

JAMES GIBBS, F.R.S. 1682-1754.

Painted by John Michael Williams.

Architect. Born at Aberdeen, and educated there. Studied in Holland and in Italy under the patronage of the Earl of Mar. Built St. Mary-le-Strand, 1714-23, St. Martin's-in-the-Fields, London, 1722-26, the Radcliffe Library, Oxford, 1737-47, the steeple of St. Clement's Danes, and the quadrangle of St. Bartholomew's Hospital. He published in 1728 a volume of 'Architecture and Ornamental Designs.' Buried in Marylebone Church.

Purchased by the Trustees, July 1878. (504.)

Half-length, seated at a table, facing spectator.

Dimensions.—35½ ins. by 27 ins.

FOR ANOTHER PORTRAIT, *see* page 479.

JOHN GIBSON, R.A. 1790-1866.

Painted in 1857 by Margaret Carpenter.

Sculptor. Born near Conway. Patronised at Liverpool by William Roscoe. He studied at Rome under Canova and Thorvaldsen, and returned to England in 1844, after an absence of

28 years, to execute a statue of Queen Victoria. One of his best known works was the coloured statue known as 'The Tin Venus.' He died at Rome.

Purchased by the Trustees, February 1867. (232.)

Half-length seated figure, face three-quarters to the right.

Dimensions.—35½ ins. by 27½ ins.

ANOTHER PORTRAIT.

Drawn by Henry Hoppner Mayer.

Purchased by the Trustees, March 1904. (1370.)

Head, profile to the right.

Dimensions.—9½ ins. by 6½ ins.

WILLIAM GIFFORD. 1756-1826.

A replica of a painting by John Hoppner, R.A.

First editor of the 'Quarterly Review.' Born at Ashbur in Devonshire, and after some difficulties in obtaining education, was educated at Oxford. Translator of 'Juvenal,' author of the satirical poems, the 'Baviad,' and the 'Mæviad.' Buried at Westminster Abbey.

The original painting by Hoppner is in the possession of John Murray, Esq., at 50, Albemarle Street.

Presented, December 1865, by Francis Turner Palgrave, Esq. (1017.)

Half-length seated figure, face three-quarters to the left.

Dimensions.—29½ ins. by 24½ ins.

ANN GILBERT. See TAYLOR.

JAMES GILLRAY. 1757-1815.

A miniature painted by himself upon ivory.

An eminent political caricaturist. He began life as a writer and engraver; but, after having for a while joined a company of itinerant actors, he obtained admission as a student at the Royal Academy of Arts. His first caricatures were published in reference to Lord North's resignation and the formation of the Rockingham Government, and to Fox and Lord Rodney. From 1782 to 1811 he poured out pictorial satires, which delighted and amused his contemporaries. Some of them were of a coarse and daring nature. The concluding years of Gillray's life were clouded by insanity.

Presented by Colonel Charles Bagot, July 1859. (83.)

Small figure to the waist, face three-quarters to the left.

Dimensions.—2½ ins. by 2½ ins.

THOMAS GIRTIN. 1775-1802.

Painted by John Opie, R.A.

Water-colour painter. As a boy was a friend and fellow student of J. M. W. Turner, R.A. His drawings and sketches showed true genius, and he formed a sketching society. He is sometimes regarded as the father of modern water-colour painting. His career was, however, cut short by his death from pulmonary disease. Turner said of him, "Had Tom Girtin lived, I should have starved."

Purchased, November 1891. (382.)

Half-length, face three-quarters to the left.

Dimensions.—29½ ins. by 24½ ins.

WILLIAM EWART GLADSTONE. 1809-1898.

Painted in 1865 by George Frederick Watts, R.A.

The foremost statesman of his age. Born at Liverpool, and fourth son of Sir John Gladstone, Bart., of Fasque, N.B. Educated at Eton and Christ Church, Oxford. Returned to Parliament in 1832, as Conservative member for Newark. First accepted office under Sir Robert Peel. Elected M.P. for Oxford University in 1847. From this time Gladstone played a conspicuous part in the history of his country, having a large share in all movements, political, religious and otherwise. He gradually separated himself from the Conservative party. He became Chancellor of the Exchequer under the Earl of Aberdeen in 1852, and was a conspicuous success as a finance minister. In 1865 he became leader of the House of Commons, under Lord John Russell, and in 1868 became Prime Minister for the first time. He was again Prime Minister in 1880, 1886, and 1892, until his retirement from political life in 1894. The chief measures passed by him were the Irish Church Disestablishment Act (1869), the Abolition of Purchase in the Army (1871), the Ballot Act (1872), and the various Reform Bills. His name will also ever be associated with his courageous and successful campaigns against the cruelties of the Bourbon regime in Naples, and the Turkish atrocities in Bulgaria, as well as with his equally courageous, though unsuccessful attempts to establish a Home Rule Parliament in Ireland. Gladstone was unrivalled as an orator and parliamentary leader. He was equally distinguished for the virtuous and lofty character of his public and domestic life. Throughout his life he was an assiduous scholar and student, and published numerous works on theology, and classical subjects, especially the works of Homer. His public funeral in Westminster Abbey was attended by members of all parties.

Presented, May 1898, by the artist. (1126.)

Bust, facing the spectator.

Dimensions.—25 ins. by $21\frac{1}{2}$ ins.

FOR OTHER PORTRAITS, *see* pages 488 & 511.

SIR JOHN GLANVILLE. 1586-1661.

Painted in 1648. Artist unknown.

Speaker of the House of Commons during the short Parliament. Son of John Glanville, of Tavistock, a judge of the Court of Common Pleas. Called to the Bar at Lincoln's Inn in 1609. Elected M.P. for Plymouth and became a conspicuous opponent of the Crown. He was one of those entrusted with laying the Petition of Right before the House of Lords. In 1637 Glanville became Sergeant-at-Law, and in 1638 Recorder of Bristol, and was elected to represent that city. Having made submission to the King, he was in 1640 chosen Speaker, and was made King's Sergeant and knighted in 1641. Having fallen into the hands of the Parliament, he was imprisoned in the Tower and remained there from 1645 to 1648, when he obtained his release and retired into Hampshire. At the Restoration he was again appointed a King's Sergeant. He died and was buried at Broad Hinton, Wiltshire.

Purchased by the Trustees, June 1891. (876.)

Half-length standing figure, in scarlet robe, face three-quarters to the right.

Dimensions.—49 ins. by 39 ins.

WILLIAM, DUKE OF GLOUCESTER, WITH HIS MOTHER. *See* QUEEN ANNE.

SIR EDMUND BERRY GODFREY. 1621-1678.

Drawn in coloured crayons by Edward Lutterel.

Justice of the Peace for Westminster. Knighted for his services during the Plague. Titus Oates made his first depositions about the Popish Plot before Godfrey, who was shortly afterwards found murdered on Primrose Hill, the event causing a great sensation.

Purchased by the Trustees, June 1897. (1101.)

Bust, face three-quarters to the left.

Dimensions.— $18\frac{1}{8}$ ins. by $12\frac{3}{4}$ ins.

FRANCIS GODOLPHIN, SECOND EARL OF GODOLPHIN. 1678-1766

Painted by Jonathan Richardson.

Statesman. Son of Sidney, Earl of Godolphin, and Margaret Blagge. Born in Whitehall, and educated at Eton and King

College, Cambridge. Lord of the Bedchamber to George I. and George II. Lord Privy Seal, 1735-1740. Married Henrietta, Duchess of Marlborough, eldest daughter of the Great Duke of Marlborough.

Presented, March 1892, by Walter, 4th Earl of Chichester. (889.)

Half-length, face three-quarters to the right.

Dimensions.— $29\frac{1}{2}$ ins. by $24\frac{1}{2}$ ins.

MARY WOLLSTONECRAFT GODWIN. 1759-1797.

Painted by John Opie, R.A.

Authoress and advocate of the rights of women. Having denounced marriage, as a form of slavery, she formed a connection with Gilbert Imlay, which proved unhappy, and afterwards with William Godwin, the author, whom she married before the birth of their daughter, Mary, afterwards Mrs. Shelley.

Bequeathed, July 1899, by Jane, Lady Shelley. (1237.)

To the waist, face three-quarters to the left.

Dimensions.— $29\frac{1}{2}$ ins. by $24\frac{1}{2}$ ins.

WILLIAM GODWIN. 1756-1836.

Painted by James Northcote, R.A.

Political writer. Born at Wisbech; the son of a dissenting minister. He began life as a preacher, but adopting republican views, abandoned the pulpit, and devoted himself to literature. He obtained much notoriety by his 'Political Justice,' in which the principles of the French Revolution were advocated and by a philosophical novel entitled 'Caleb Williams.' Although Godwin objected to marriage on principle, in 1797 he married the celebrated Mary Wollstonecraft, by whom he had a daughter, who became the wife of the poet Shelley. Godwin wrote several novels and historical works.

Bequeathed, July 1899, by Jane, Lady Shelley. (1236.)

To the waist, in profile to the right.

Dimensions.— $29\frac{1}{2}$ ins. by $24\frac{1}{2}$ ins.

OLIVER GOLDSMITH. 1728-1774.

Painted by a pupil of Sir Joshua Reynolds.

This eminent poet, essayist, historian, and dramatist, born at Pallas, in the county of Longford, Ireland, was son of a clergyman and educated at Trinity College, Dublin. He led for some years a wandering life upon the Continent, and returned to England in 1756, when he settled in London. Here, after serving

for a while as usher in a school and apothecary's assistant, he commenced his literary career in circumstances of great poverty. He wrote obscurely for some time in periodicals of the day—'The Monthly Review,' 'The Bee,' and others. He made Samuel Johnson's acquaintance in 1761, and was one of the original members of The Club at the Turk's Head, Soho. His admirable poem, 'The Traveller,' published in 1764, introduced him to the notice of the most distinguished literary characters of the period. Two works of the highest merit followed, the 'Vicar of Wakefield' in 1766, and the 'Deserted Village' in 1770. His fame was further enhanced by his two comedies, 'The Good Natured Man,' and 'She Stoops to Conquer.' He died in the Temple, where he was buried.

Bequeathed, March 1890, by Dr. Leifchild. (828.)

To the waist, face in profile to the left.

Dimensions.—29½ ins. by 23½ ins.

ANOTHER PORTRAIT.

Attributed to Ozias Humphry, R.A.

Presented, May 1883, by Sir Theodore Martin, K.C.B. (676.)

A silhouette, or profile in black, upon a white ground, turned to the right.

Dimensions.—4½ ins. by 3½ ins.

SIR WILLIAM MAYNARD GOMM, G.C.B. 1784-1875.

Painted by James Bowles.

Field-Marshal and Constable of the Tower of London. Born at Barbadoes. Entered the army in 1794. Served in Holland under the Duke of York, 1799. Assistant Quartermaster-General in the Peninsular, and present at the battles of Roliça and Vimiera, Convention of Cintra, and at the retreat on Coruña. Served in the Walcheren Expedition, 1809. In 1810 appointed Deputy Assistant Quartermaster-General in the Peninsula, and present at the battles of Busaco and Fuentes d'Onoro, the siege and capture of Ciudad Rodrigo, the storming of Badajoz, and the battles of Salamanca and Vittoria. Created K.C.B. in 1814. and took part in 1815 at the battles of Quatre Bras and Waterloo. Governor of Mauritius, 1842 to 1849. Commander-in-Chief in India, 1850. Field-Marshal, 1868, and Constable of the Tower, 1872.

Presented, November 1896, by Frederick C. Carr-Gomm, Esq. (1071.)

Standing figure to the knees, in uniform of Constable of the Tower, facing the spectator.

Dimensions.—10½ ins. by 9½ ins.

CHARLES GEORGE GORDON, C.B., R.E. 1833-1885.

Plaster bust, modelled by Sir Joseph Edgar Boehm, Bart., R.A.

Born at Woolwich. Obtained a commission in the Royal Engineers in 1852. Served in the Crimea from December 1854 to May 1856, and was wounded in the trenches before Sebastopol. In 1860 he joined the allied army in China, and was present at the capture of Peking. Gordon's assistance in subduing the great Taiping Rebellion in 1862 led to his appointment to the command of the 'Ever Victorious Army' and the offer of the highest honours and rewards by the Emperor of China. These Gordon declined, and returned to his duties in England. Colonel Gordon was British vice-consul of the delta of the Danube from 1871 to 1873. In this year he undertook an expedition into Africa, when the Khedive of Egypt constituted him Governor of the Province of the Equatorial Lakes. He was created a pasha, and in February 1877, the Khedive appointed him Governor of the whole of the Soudan and Red Sea Littoral, in which districts he succeeded in suppressing the slave trade. Major-General, 1882. In 1883 he resided in Palestine, and studied the various sites of Jerusalem and Jaffa, and produced a book 'Reflections in Palestine,' strikingly illustrative of his peculiar religious views. In January 1884 he left London for Khartum as British envoy, and passing through Cairo, was once more appointed Governor-General of the Soudan. The story of the war with the Mahdi and of Gordon's heroic defence of Khartum until betrayed by his enemies is well known. He was killed on the fall of Khartum, January 26, 1885.

Purchased by the Trustees, March 1891. (864.)

For ANOTHER PORTRAIT, see SUPPLEMENT, page 533.

GEORGE, LORD GORING. See NEWPORT.

HUGH, FIRST VISCOUNT GOUGH, G.C.B. 1779-1869.

Drawing by Sir Frederick Grant, P.R.A., intended to indicate the composition of a large full-length picture.

Born in County Limerick. Entered the army in 1794. Served at the conquest of the Cape of Good Hope in 1795, and under Wellington in the Peninsular War, 1809. For his successful conduct of the War with China, when he compelled the Emperor to sue for peace in 1842, he was created a baronet and made Commander-in-Chief in India. Aided by Sir Henry Hardinge he achieved the great victories of Mudki, Ferozshah, and Sobraon, 1845. For this he was raised to the peerage. On renewal of the war with the Sikhs in 1848, he again defeated them in the actions of Chillianwallah and Gujarat. He became Field Marshal in 1862, and died at his residence near Dublin.

Presented, December 1888, by Charles, 2nd Viscount Hardinge, F.S.A., a Trustee of the gallery. (805.)

Small standing figure, to the knees, face turned to the left.

Dimensions.—6 $\frac{3}{4}$ ins. by 5 $\frac{1}{4}$ ins.

ANOTHER PORTRAIT.

Best modelled in plaster by George Gammon Adams.

Purchased by the Trustees, April 1899. (1202.)

CHARLES FITZROY, SECOND DUKE OF GRAFTON, K.G. 1683-1757.

Painted by William Hoare, R.A.

Grandson of King Charles II. and Barbara Villiers, Duchess of Cleveland. On the death of his father, a gallant seaman, killed at the siege of Cork, October 1690, he succeeded to the dukedom at a very early age. After extensive travelling on the Continent, he held several appointments in the royal household, was Lord High Steward at the coronation of George I. in 1714, and in June 1720 was appointed Lord Lieutenant of Ireland. In the following year he was elected a Knight of the Garter, and on all occasions of the King quitting his dominions was appointed one of the Lords Justices of Great Britain. In April 1724 he received the wand of Lord Chamberlain of the Household, and this dignity he retained to the end of his life during a period of 33 years.

Presented, July 1884, by Sir Richard Wallace, Bart., K.C.B., M.P., a Trustee of the gallery. (723.)

Standing figure, to the knees, in Garter robes, as Lord Chamberlain, face three-quarters to the right.

Dimensions.—59 ins. by 48 $\frac{3}{4}$ ins.

ELIZABETH HAMILTON, COMTESSE DE GRAMMONT. 1641-1708.

Painted by Sir Peter Lely.

Known at the Court of Charles II. as 'La Belle Hamilton.' Granddaughter of James, first Earl of Abercorn, and niece of the great Duke of Ormonde. Her father was Sir George Hamilton. She married in 1664, Philibert, Comte de Grammont, with whom in 1669 she resided in France, where she was held in great favour by the Queen. The popular Memoirs bearing her husband's name was dictated by him to her brother Anthony Hamilton, a general officer in the army of King James II.

Purchased by the Trustees, November 1878. (509.)

Seated figure, to the left, in a landscape, face three-quarters to the left.

Dimensions.—55 $\frac{1}{2}$ ins. by 55 ins.

ANOTHER PORTRAIT.

A copy after Lely by John Giles Eccardt.

Purchased by the Trustees, July 1857. (20.)

To the waist, in an oval spandril, face three-quarters to the left.

Dimensions.— $29\frac{1}{4}$ ins. by $24\frac{1}{2}$ ins.

JOHN MANNERS, MARQUESS OF GRANBY. 1721-1770.

Original drawing in black chalk by Sir Joshua Reynolds, P.R.A.

Eldest son of the third Duke of Rutland. Educated at Eton and Trinity College, Cambridge. Entered the army in 1745 as Colonel of the 'Leicester Blues,' and was present at Culloden. As Lieutenant-General he commanded the royal horse guards at the battle of Minden in 1759, after which he gained the highest distinction and credit as commander-in-chief of the British troops in Germany, and his popularity was unbounded. In 1766 he became commander-in-chief of the whole British Army. Dying before his father he was buried at Bottesford.

Purchased by the Trustees, January 1899. (1186.)

Bust, three quarters to the left, in uniform.

Dimensions.— $20\frac{3}{4}$ ins. by 15 ins.

SIR FRANCIS GRANT, P.R.A. 1803-1878.

Original cast from a bust modelled by Mary Grant for the Royal Academy.

A distinguished portrait painter. Born at Edinburgh, fourth son of the laird of Kilgraston. Educated at Harrow, and intended for the law. Having a strong taste for painting, he adopted that as a profession, and without any systematic training, gained rapid success. He was elected a royal academician in 1851, and President of the Royal Academy in 1866. Died at Melton Mowbray.

Purchased by the Trustees, February 1897. (1088.)

ANOTHER PORTRAIT.

Painted by himself.

Presented, January 1901, by his daughter, Miss Elizabeth Catherine Grant. (1286.)

To the waist, facing the spectator.

Dimensions.— $29\frac{1}{2}$ ins. by $24\frac{1}{2}$ ins.

SIR JAMES HOPE GRANT, G.C.B. 1808-1875.

Painted by Sir Francis Grant, P.R.A.

General. Youngest son of the laird of Kilgraston, Perthshire. and brother of Sir Francis Grant, President of the Royal

Academy. Educated at Edinburgh. He obtained his commission in the 9th Lancers in 1826, and commanded that regiment through the war in the Punjab in 1848-49. When the Indian Mutiny broke out he was placed in command of a division of cavalry, and for his distinguished services at Delhi, Lucknow, and Cawnpore was nominated a K.C.B. in 1858. In the brilliant campaign in China in 1860 the British forces were led by Sir Hope Grant, and at its conclusion he received the thanks of Parliament and the Grand Cross of the Bath. From 1861 to 1865 he was commander-in-chief at Madras, and in 1870 succeeded Sir James Scarlett in the command of the camp at Aldershot. He was also an accomplished musician.

Purchased by the Trustees, February 1888. (783.)

Full-length seated figure to the left, playing a violoncello, face three-quarters to the left.

Dimensions.—83 ins. by 51½ ins.

SIR JOHN PETER GRANT, G.C.M.G. 1807-1893.

Painted by George Frederick Watts, R.A.

Colonial governor. Educated at Eton. Entered the Bengal Civil Service in 1828, and became Secretary to the Government of Bengal. In 1854 he was elected a member of the Council of India. In 1866 he was appointed Governor of Jamaica after the recall of Governor Eyre, and was successful in restoring peace and quiet in that island.

Presented by the artist, July 1898. (1127.)

To the waist, face three-quarters to the right.

Dimensions.—25½ ins. by 20½ ins.

SIR PATRICK GRANT, G.C.B., G.C.M.G. 1804-1895.

Painted by E. J. Turner.

Field-marshal. Born at Auchterblair, Inverness-shire. Entered the service of the East India Company in 1820, and served with distinction in the Gwalior campaign of 1843-4, throughout the first and second Sikh wars in 1845-6 and 1849, and on the north-west frontier. While in command of the Madras army he was summoned to Calcutta on the outbreak of the Indian Mutiny, and acted provisionally as commander-in-chief until the arrival of Sir Colin Campbell. Governor of Malta, 1867, and Governor of Chelsea Hospital, 1874. Buried in Brompton cemetery.

Presented, February 1907, by some members of his family (1454.)

Standing figure to the knees, in field-marshal's uniform.

Dimensions.—16½ ins. by 11½ ins.

SIR WILLIAM GRANT, G.C.M.G. 1752-1732.

Painted by Sir Thomas Lawrence, P.R.A.

Master of the Rolls. Born at Elchies in Morayshire, and educated at Elgin, Aberdeen, and Leyden. He was called to the Bar in 1774, and entered Parliament in 1790 as member for Shaftesbury. In 1799 he became Solicitor General, and in 1801 was appointed Master of the Rolls, an office which he filled with great ability until 1817, when he retired. Noted for his eloquence in Parliament and on the Bench. He died at Dawlish.

This picture formerly hung in the Rolls Court, Chancery Lane. Presented, with the concurrence of the Lord Chancellor, February 1883, by the Right Hon. Sir George Jessel, Master of the Rolls. (67L.)

Full-length seated figure, in robes, face three-quarters to the left.

Dimensions.—93½ ins. by 57½ ins.

GRANVILLE GEORGE LEVESON-GOWER, SECOND EARL GRANVILLE, K.G. *See* page 511.

HENRY GRATTAN, P.C. 1746-1820.

Painted in 1782 by Francis Wheatley, R.A.

Orator and statesman. Born in Dublin, of which city his father was Recorder and had been a representative in Parliament. Educated at Trinity College, Dublin, and studied law at the Middle Temple, London. In 1772 he was called to the Irish Bar, and, in 1775, through the influence of his friend the Earl of Charlemont, was elected to represent the borough bearing that name. In the Irish Parliament his eloquence roused a violent determination to assert the independence of that legislature. His famous speech moving the declaration of Irish rights was made on the 16th April, 1782. He was returned member for Dublin in 1790, and advocated the claims of the Catholics for emancipation. He vehemently opposed Pitt's projected union with Great Britain, but, when it was effected, he did not hesitate to accept a share in the legislature, and was again returned, although to Westminster, for his native city, in 1805. Buried in Westminster Abbey.

Presented, May 1888, by the executors of the late Doyné Courtenay Bell, Esq., F.S.A. (790.)

Dimensions.—10½ ins. by 8½ ins.

ANOTHER PORTRAIT.

Plaster bust modelled in 1812 by Peter Turnerelli.

Presented, March 1903, by the Right Hon. W. E. H. Lecky, O.M., a Trustee of the Gallery. (1341.)

THOMAS GRAY. 1716-1771.

Drawn by James Basire, from a sketch by Gray's friend and biographer, the Rev. William Mason.

Poet and scholar. The son of a scrivener of London. Born in Cornhill. Educated at Eton and Peterhouse, Cambridge. Although he was entered of the Inner Temple, Gray never pursued the law. He visited Italy in 1739, in company with the Hon. Horace Walpole; but returned to England alone in 1741. Gray declined the Laureateship offered to him on the death of Colley Cibber in 1757, but accepted the Cambridge Professorship of Modern History from the Duke of Grafton in 1768. His best known poems are 'Ode on a distant prospect of Eton College,' 1742; 'Elegy written in a Country Churchyard,' 1751; and 'The Bard,' printed in 1757. He led a secluded life, residing principally at Pembroke Hall (now college), Cambridge, where he died, and was buried by his own desire in the Churchyard of Stoke Pogis, in Buckinghamshire.

Purchased by the Trustees, May 1876. (425.)

Profile, head to the left in a laurel wreath.

Dimensions.—8 $\frac{3}{4}$ ins. by 7 $\frac{1}{2}$ ins.

(a.) ANOTHER PORTRAIT.

Painted in 1747 by John Giles Eccardt.

This portrait forms one of a series painted at Strawberry Hill for Horace Walpole, the attitudes being copied from the well-known 'Iconographie' of Van Dyck. In this case the attitude copied is that of Liberti.

Purchased by the Trustees, June 1895. (989.)

Three-quarters length, facing the spectator.

Dimensions.—15 $\frac{1}{2}$ ins. by 12 $\frac{1}{4}$ ins.

(b.) ANOTHER PORTRAIT.

Bust in terra cotta, probably by John Bacon, R.A.

Formerly in the poet's own possession.

Presented, February 1888, by Joshua W. Butterworth, Esq., F.S.A. (781.)

MARY ANNE EVERETT GREEN. 1818-1895.

Drawn in chalks by her husband George Pycroft Green.

Historian. Born at Sheffield, the daughter of Robert Wood, a Wesleyan minister. On coming to London in 1841 she commenced historical studies and in 1843 undertook the 'Lives of the Princesses of England,' as a sequel to Miss Strickland's 'Queens of England.' In 1853 she was nominated one of the editors

of the calendars of state papers and for forty years rendered most valuable services to her country in this capacity.

Presented, May 1906, by her daughter, Mrs. James Gow. (1438.)
Head only, face three-quarters to the right.

Dimensions—14½ ins. by 10½ ins.

VALENTINE GREEN, A.E., F.R.S., F.S.A. 1739-1813.

Painted by Lemuel Francis Abbott.

Mezzotint engraver. Born near Chipping Norton in Oxfordshire, the son of a dancing-master. Became an engraver in 1760 and in 1765 commenced his career as a mezzotint engraver. He brought the art to a great pitch of perfection, engraving about four hundred plates, including many fine portraits after Sir Joshua Reynolds. He became an Associate-engraver of the Royal Academy in 1775, and in 1805 was appointed keeper of the British Institution. He was also an antiquary and author and wrote 'A History of the City of Worcester.'

Purchased by the Trustees, May 1900. (1260.)

To the waist, face three-quarters to the right.

Dimensions.—29½ ins. by 24½ ins.

THOMAS GRENVILLE, P.C. 1755-1846.

A miniature on ivory, painted in May 1841 by C. Manzini.

Son of the statesman George Grenville, and educated at Eton and Christ Church, Oxford. Elder brother of the Premier, William Wyndham, Lord Grenville, in whose ministry, July 1806, he was appointed President of the Board of Control, and, in September following, after the death of Charles James Fox, First Lord of the Admiralty. In 1807, however, Mr. Grenville withdrew into private life, and devoted himself to literature and the formation of the noble library which he bequeathed to the British Museum. He held the office of 'Chief Justice in Eyre, south of the Trent,' from 1800 to the period of his death, when the office was abolished. He died in Hamilton Place, Piccadilly.

Purchased by the Trustees, February 1879. (517.)

To the waist, face slightly turned to the left.

Dimensions.—5 ins. by 3½ ins.

WILLIAM WYNDHAM, FIRST BARON GRENVILLE. 1759-1834.

Painted by John Hoppner, R.A.

Statesman. Son of George Grenville. Educated at Eton and Christ Church, Oxford. Under the auspices of his cousin, William Pitt, he became Paymaster of the Army. Was chosen Speaker

of the House of Commons in 1789, and in the following year created Baron Grenville. He became successively Secretary for the Home and Foreign Departments. He supported Pitt in promoting the Union with Ireland, but fell from him on his return to power. On the death of Pitt in 1806, Lord Grenville became Prime Minister, heading the brief administration known as 'All the Talents,' with Fox as Secretary for Foreign Affairs. He was elected Chancellor of the University of Oxford in 1809. He died in retirement at Dropmore.

Purchased by the Trustees, February 1871. (318.)

To the waist, face three-quarters to the left.

Dimensions.—29 ins. by 23½ ins.

SIR THOMAS GRESHAM. 1519?–1579.

Painted by Sir Antonio Moro.

Merchant and financial agent to King Edward VI., Queen Mary, and Queen Elizabeth. Educated at Caius College, Cambridge. Known as the 'Merchant Royal.' Founder of the Royal Exchange and Gresham College, London. Of a Norfolk family, and son of Sir Richard Gresham, Lord Mayor of London. He materially assisted the great Lord Burghley by his advice respecting commercial relations, especially with the Low Countries, and by borrowing money for the service of the State. His position as royal agent compelled him to reside frequently at Antwerp. In 1565-6 he built, chiefly at his own expense, the first Royal Exchange in London. He entertained Queen Elizabeth there, and also at his houses at Mayfield and Osterley. He released his country from a state of entire dependence upon foreigners. Buried in St. Helen's, Bishopsgate.

Purchased by the Trustees, June 1872. (352.)

Half-length standing figure, face three-quarters to the right.

Dimensions.—Panel, 38½ ins. by 28¼ ins.

CHARLES, SECOND EARL GREY, K.G. 1764–1845.

Painted by Sir Thomas Lawrence, P.R.A.

Prime Minister. Born at Falloden near Alnwick, and educated at Eton and King's College, Cambridge. Entered Parliament in 1786. As a prominent Whig he was one of the first to urge constitutional reform, and upon the death of Charles James Fox he became the leader of the Whig party. He served as first lord of the Admiralty and foreign secretary under Lord Grenville, but remained out of office from 1807 to 1831, when he was summoned to form a ministry himself. As prime minister he introduced the first Reform Bill, but did not carry it until May, 1832. He was a great orator and debater, but seldom inspired popular enthu-

siasm, although he was one of the chief promoters of constitutional liberty and reform.

Purchased by the Trustees, January 1899. (1190.)

To the waist, facing the spectator.

Dimensions.—20½ ins. by 24½ ins.

For ANOTHER PORTRAIT, see page 486.

SIR GEORGE GREY, P.C., K.C.B., 1812-1898.

Posthumous portrait painted by Hubert von Herkomer, R.A.

Colonial Governor. Born at Lisbon, the son of a colonel, and educated for the army. In 1837, having offered to explore N.W., Australia, he was appointed resident at King George's Sound, and later on Governor of South Australia. In 1845 he was appointed Governor of New Zealand, and brought the Maori war to a successful conclusion, obtaining thereby the loyalty and friendship of that race. In 1854 he was appointed Governor of the Cape of Good Hope, and was instrumental in bringing the war against the Kaffirs to a conclusion. His independent character and sympathy with the natives failed to obtain the approval of Government, but in 1861, on a fresh outbreak of hostilities in New Zealand, he was again called upon to govern that colony, and with successful result. After residing in New Zealand in a private capacity for some years, he became Premier of the New Zealand Parliament until 1895, when he returned to England.

Presented March 1901, by the Sir George Grey Memorial Committee. (1290.)

To the waist, facing the spectator.

Dimensions.—35 ins. by 29 ins.

LADY JANE GREY (DUDLEY). 1537-1554.

Painted by Lucas D'Heere.

Celebrated for her piety, learning and misfortunes. Great granddaughter of King Henry VII., and cousin to King Edward VI. Her mother was daughter of Charles Brandon, Duke of Suffolk and Mary, Queen Dowager of France, sister to King Henry VIII. Her father, Henry Grey, Marquess of Dorset, was promoted in 1551 to the then vacant Dukedom of Suffolk. Lady Jane in 1553, at the age of 16, married Lord Guildford Dudley; whose father, the Duke of Northumberland, craftily induced King Edward to nominate Lady Jane his successor on the throne of England. She was persuaded by her parents to assume the title of Queen, and fell before the power of Mary, the King's eldest sister. Lady Jane and her husband were beheaded within the Tower of London.

Purchased, March 1887. (764.)

To the waist, face turned slightly to the left.

Dimensions.—6½ ins. by 6½ ins.

JOSEPH GRIMALDI. 1779-1837.

Painted by John Carse.

The celebrated pantomimist. His father, who was a native of Genoa, came to England in the capacity of dentist to Queen Charlotte, and relinquished that appointment to become ballet-master of Old Drury Lane and Sadler's Wells Theatres. Young Grimaldi, born in London, first appeared on the stage before he was two years old. He was engaged as clown both at Drury Lane and Covent Garden Theatres, and was unrivalled in his line. He was compelled from over-taxed strength to retire from the profession in his forty-fourth year.

Purchased by the Trustees, December 1839. (827.)

To the waist, face three-quarters to the left.

Dimensions.—29½ ins. by 24½ ins.

SIR HARBOTTLE GRIMSTON, BART. 1603-1685.

Painted by Sir Peter Lely.

A celebrated lawyer. Son of Sir Harbottle Grimston, the first baronet. Born at Bradfield, in Essex, and studied at Lincoln's Inn. In 1638 he was appointed Recorder of Colchester, and in 1640 became M.P. for that town. When the Civil War broke out he sided with the Parliament, and in 1647 was one of the Commissioners appointed to treat with Charles I. He, however, refused to countenance the trial of the King, and after his execution went abroad. In 1660 he was chosen Speaker of the 'Healing Parliament,' which restored Charles II., and shortly after was appointed Master of the Rolls, a post which he filled with great ability until his death. He published the Reports of his father-in-law, Sir George Croke.

Presented, November 1873, by James Walter, 2nd Earl of Verulam. (381.)

Seated figure, to the knees, in Speaker's robes, face three-quarters to the left.

Dimensions.—48 ins. by 40½ ins.

GEORGE GROTE, D.C.L., F.R.S. 1794-1871.

Painted in 1824 by Thomas Stewardson.

The historian of Greece. Born at Clay Hill, near Beckenham. His father was the head partner in Prescott's Bank. In 1832 he entered Parliament as member for the City of London, which he continued to represent until 1841, when he retired. He took a prominent part in public affairs, and was a strong advocate of the ballot, on which subject he brought forward an annual motion. The first volume of his great work, 'The History of Greece,' appeared in 1846, and it was completed in 1856. He was the

author of many political and historical essays, and his last important work was entitled 'Plato and the other Companions of Socrates,' which was published in 1865.

Presented, May 1873, by his widow, Mrs. Harriet Grote. (365.)

Seated figure to the waist, face three-quarters to the right.

Dimensions.—35 ins. by 27 ins.

SIR WILLIAM ROBERT GROVE, P.C., F.R.S., D.C.L., LL.D.
1811–1896.

Painted by Helen Donald-Smith.

Man of science and judge. Born at Swansea and educated privately and at Brasenose College, Oxford. Admitted a student at Lincoln's Inn, 1831, and called to the Bar, 1835. Devoted much of his time to scientific investigation, especially in the domain of chemistry and electricity. He was elected F.R.S. in 1840 and appointed Professor of experimental philosophy in the London Institution. His lectures gained a European reputation and were embodied in an important work under the title of 'The Correlation of Physical Forces.' Meanwhile Grove continued to take an increased interest in his legal work, and in 1871 was appointed a judge of the Court of Common Pleas, and in 1875 a justice of the High Court of Justice in the Queen's Bench Division. He retired in 1887 and resumed his scientific studies. Died in London.

Presented, July 1907, by his son, Major General Sir Coleridge Grove, K.C.B. (1478.)

Head and shoulders, facing the spectator.

Dimensions.—24 ins. by 20 ins.

FRANCIS NORTH, FIRST BARON GUILFORD. 1637–1685.

Drawn and engraved from the life by David Loggan.

Lord Keeper. Third son of Dudley, fourth Lord North; educated at Bury St. Edmunds and at St. John's College, Cambridge. He was called to the Bar at the Middle Temple, and became Solicitor-General in 1671, Attorney-General 1673, and in 1675 Chief Justice of the Common Pleas. On the death of Lord Nottingham in 1683, North was appointed Lord Keeper of the Great Seal, and raised to the peerage. Died at Wroxtton, near Banbury.

Purchased by the Trustees, March 1881. (632.)

To the waist, in official robes, face three-quarters to the right.

Dimensions.—15 ins. by 11 ins.

FREDERICK NORTH, SECOND EARL OF GUILFORD, K.G. 1732—1792.

Drawn in crayons by Nathaniel Dance, R.A.

Better known as Lord North. Prime Minister during the American war.

Son of Francis, first Earl of Guilford, to whose title he ultimately succeeded. Educated at Eton and Trinity College, Oxford, and studied also at Leipzig. Entered Parliament as member for Banbury in 1754. In 1767 Lord North was appointed Chancellor of the Exchequer under the Duke of Grafton, and in 1770 became First Lord of the Treasury. In 1772 the Order of the Garter was conferred on him. Lord North continued Prime Minister eleven years, during the whole of the American war. The King invariably treated him as a personal friend. In 1782 he was superseded in his high office by the Marquess of Rockingham, and, in the coalition Ministry of 1783, formed by the Duke of Portland, Lord North was associated with Fox, the two acting as Secretaries of State.

Purchased by the Trustees, February 1869. (276.)

To the waist, in an oval, face three-quarters to the left.

Dimensions.—9 $\frac{3}{4}$ ins. by 7 $\frac{1}{2}$ ins.

GEORGE JAMES GUTHRIE, M.D. 1785–1856.

A miniature painting by Reginald Easton.

A distinguished Army Surgeon. In charge of the medical department during the Peninsular War and at Waterloo. Three times President of the Royal College of Surgeons, and author of many works on surgery.

Presented, November 1892, by his daughter, Miss Guthrie. (932.)

Half-length, face three-quarters to the right.

Dimensions.—3 $\frac{5}{8}$ ins. by 2 $\frac{3}{4}$ ins.

ELEANOR GWYN. 1650–1687.

Painted by Sir Peter Lely.

Generally known as 'Nell Gwyn.' Of Welsh parents, and first known in London as an orange girl in the pit of the Royal Theatre. In 1665 she first appeared on the stage, performing, amongst others, the parts of Desdemona and Ophelia, and acquiring great celebrity by her recitation of epilogues, several of which were written for her by Dryden. Her beauty and sprightliness having attracted the special favour of King Charles II., she retired from the stage in 1671, and had apartments at Whitehall. It is said that the foundation of Chelsea Hospital was mainly

owing to her influence. The Dukes of St. Albans are descended from her.

Purchased by the Trustees, May 1858. (36.)

Seated figure, to below the knees, face three-quarters to the left.

Dimensions.—49½ ins. by 39½ ins.

SIR MATTHEW HALE. 1609-1676.

Painter unknown.

Eminent judge. Born at Alderley, in Gloucestershire; the son of a barrister. Educated at Magdalen College, Oxford, and entered at Lincoln's Inn in 1629. He was employed for the defence of the Earl of Strafford, Archbishop Laud, and other royalists when tried, and offered his services to King Charles himself. In 1653 he became a serjeant-at-law and Justice of the Common Pleas. He sat in the 'Healing Parliament' of 1660, and at the Restoration was appointed Chief Baron of the Exchequer. This post he held until 1671, when he became Chief Justice of the King's Bench.

Presented, May 1877, by the Honourable Society of Judges and Sergeants-at-Law. (465.)

To the waist, in judge's robes, face three-quarters to the left.

Dimensions.—29 ins. by 24 ins.

SIR HENRY HALFORD, BART., M.D., G.C.H. 1766-1844.

Painted in 1811 by Sir William Beechey, R.A.

Physician. Son of James Vaughan, M.D., of Leicester, and assumed the name of Halford in 1814. Physician to George III., George IV., William IV. and Queen Victoria. President of the Royal College of Physicians, 1820-1844.

Presented, November 1896, by his nephew, the Rev. Canon Edward Thomas Vaughan. (1068.)

Seated figure at a table to below the waist, face three-quarters to the left.

Dimensions.—40¾ ins. by 34 ins.

CHARLES MONTAGU, EARL OF HALIFAX, K.G., P.R.S. 1661-1715.

Painted by Sir Godfrey Kneller.

Statesman, patron of letters, poet, and a great master of finance. Grandson of Henry, first Earl of Manchester. Educated at Westminster, and at Trinity College, Cambridge. To please the Earl of Dorset, he wrote, in conjunction with Prior, a travesty on Dryden's 'Hind and Panther' called the 'Town Mouse

and Country Mouse.' He entered Parliament as member for Maldon in Essex. In 1691 he became a Lord of the Treasury, and from 1694 to 1699 was Chancellor of the Exchequer. The latter office he, in 1697, combined with that of First Lord of the Treasury. With the assistance of his friend Sir Isaac Newton, he restored the currency. He invented Exchequer Bills, founded the Bank of England, and established the East India Company on a new basis. When the King went abroad in 1698 he was appointed one of the Lords Justices. During three successive years he held the office of President of the Royal Society. At his recommendation the famous Cottonian and Harleian libraries were purchased by the State, which led to the foundation of the British Museum. In 1700 he was raised to the peerage as Baron Halifax, and in the following year—together with Lords Somers, Portland and Oxford—impeached; but charges of corruption were not pressed against him. In 1714 he was again First Lord of the Treasury and raised to an earldom.

Purchased by the Trustees, June 1888. (800.)

Half-length standing figure, face three-quarters to the left.

Dimensions.—49 ins. by 39 ins.

JOHN HALL. 1739–1797.

Painted by Gilbert Stuart.

Line engraver. Born near Colchester, and pupil of Ravenet. He was for some time employed in painting on enamel for the famous works at Battersea, and received a premium of merit from the Society of Arts in 1756. On the decease of Woollett, Hall was appointed historical engraver to the King, and engraved various plates for Alderman Boydell. He was a member of the Free Society of Artists in 1763, and died in Soho. He was buried in Paddington Churchyard.

He holds in his hand an impression of his engraving of 'William Penn and the Indians,' after Benjamin West, P.R.A.

Deposited, November 1883, by the Trustees and Director of the National Gallery. (693.)

Half-length seated figure, face three-quarters to the right.

Dimensions.—35½ ins. by 27 ins.

SIR CHARLES HALLÉ. 1819–1895.

Painted by George Frederick Watts, R.A.

Eminent pianist and musical conductor. A native of Germany, but resident for the greater part of his life in England. Director of the Musical Institution at Manchester.

Presented, December 1895, by the artist. (1004.)

Seated figure, nearly in profile to the right.

Dimensions.—29½ ins. by 19½ ins.

SIR BENJAMIN HALLOWELL. *See* CAREW.

COUNT ANTHONY HAMILTON, P.C. 1646 ?-1720.

Painter uncertain.

Soldier and author. Born probably at Roscrea in Ireland, brother of Elizabeth, Comtesse de Grammont, and Sir George, Count Hamilton. Taking military service first with the King of France, he was afterwards appointed in 1685 Governor of Limerick. In 1689 he held a command in King James's Irish Army, but after the battle of the Boyne in 1690 retired to the Court of France at St. Germain-en-Laye, where he passed the rest of his life, mostly in writing. He is most widely known as the author of '*Mémoires du Comte de Grammont*,' which first appeared anonymously in 1713 and was afterwards edited by Horace Walpole in 1772 and Sir Walter Scott in 1811.

Purchased by the Trustees, May 1907. (1467.)

Bust in armour, face three-quarters to the right.

Dimensions.—(Oval) 28½ ins. by 24 ins.

ELIZABETH HAMILTON. *See* GRAMMONT.

EMMA, LADY HAMILTON. 1761?-1815.

Painted by George Romney.

Emma Lyon or Hart, second wife of Sir William Hamilton, K.B., British ambassador at Naples. Born of humble parents at Great Neston, Cheshire. Married 1791. Confidante of Queen Caroline of Naples, and friend of Lord Nelson. Noted for her beauty. Romney painted many portraits of her.

Purchased by the Trustees, March 1870. (294.)

Half-length, resting elbows on a table, face turned somewhat to the right.

Dimensions.—29 ins. by 23½ ins.

SIR GEORGE, COUNT HAMILTON. Died 1667.

Painter uncertain.

Brother of Count Anthony Hamilton, and Elizabeth, Comtesse de Grammont. Page to Charles II. when in exile, and after the Restoration was an officer of the Horse Guards. In 1667, he entered the body guard of Louis XIV., by whom he was created a count and *maréchal du camp*, but he was killed in action at Saverne in the same year. Married to Frances Jennings, sister of the Duchess of Marlborough and afterwards Duchess of Tyrconnell.

Purchased by the Trustees, May 1907.]

Bust in armour, face three-quarters to the right.

Dimensions.—(Oval), 28½ ins. by 24 ins.

SIR WILLIAM HAMILTON, K.B. 1730-1803.

Painted in 1775 by David Allan.

Diplomatist, archæologist, and patron of the fine arts. Born in Scotland. Grandson of William, third Duke of Hamilton, and younger son of Lord Archibald Hamilton. Entered the army first, and Parliament in 1761. Sent as British Envoy to the Court of Naples in 1764, and commenced his elaborate studies on the volcanic phenomena of that region. His collection of volcanic geology was given to the British Museum in 1767, and his magnificent collection of ancient Greek and Etruscan vases was acquired by the nation in 1772 for the sum of 8,400*l*. The same year he was made a Knight of the Bath. Sir William was a distinguished member of the Society of Dilettanti, and furnished M. D'Hancarville with materials for his celebrated work upon Greek and Etruscan Antiquities, published at Naples in 1766. In 1798, when the French attacked Naples, Sir William and his second wife, the celebrated Emma Lyon, accompanied the King and Queen in their retreat to Palermo. He was recalled in 1800, and after residing at Merton Place, died in his house in Piccadilly. His remains were interred at Milford Haven.

Transferred from the British Museum, June 1879. (589.)

Full-length standing figure, in robes of the Bath, face three-quarters to the left.

Dimensions.—89 ins. by 71 ins.

ANOTHER PORTRAIT.

Painted in 1777 by Sir Joshua Reynolds, P.R.A.

According to the British Museum records, this portrait was presented to the Museum by Sir William himself, February 23rd, 1782. In the year 1843 it was deposited by the Trustees of the British Museum in the National Gallery, and subsequently made over entirely to the Trustees of that institution.

Deposited, November 1883, by the Trustees and Director of the National Gallery. (680.)

Full-length seated figure, face three-quarters to the right.

Dimensions.—100½ ins. by 69 ins.

ADMIRAL WILLIAM ALEXANDER BAILLIE HAMILTON. *See* pages 504 & 506.

JOHN HAMPDEN. 1594-1643.

A terra-cotta bust. Sculptor unknown.

Patriot. Descended from an ancient Buckinghamshire family. His mother was sister to Sir Oliver Cromwell and the Protector's

aunt. Born in London. He entered as a commoner at Magdalen College, Oxford, in 1609, and leaving the University without taking a degree, adopted the legal profession, and was admitted a student of the Inner Temple. He first took his seat in Parliament as representative for Grampound, and was doubly returned to the Long Parliament by the constituencies of Wendover and Buckinghamshire, retaining his seat in the House for the latter. His memorable resistance to the imposition of ship-money as an illegal tax took place in 1636, and the case was argued in the Exchequer Chamber during the following year. Hampden was one of the five members whom the King sought to arrest in 1642. He held the command of a regiment of foot when the Civil War broke out, and received his death wound at Chalgrove Field, in Oxfordshire, during a brave engagement with Prince Rupert's forces.

Purchased by the Trustees, June 1862 (146.)

GEORGE FREDERICK HANDEL. 1685-1759.

Painted by Thomas Hudson.

The great musical composer. Son of Georg Händel, surgeon. Born at Halle, in Saxony. He travelled in his youth in Germany and Italy, and arrived in London in 1710. His early compositions were for Italian operas; but at the command of Queen Anne, in 1714, he composed the 'Te Deum' and 'Jubilate,' to be performed in St. Paul's after the Peace of Utrecht. Handel had also been appointed Kapellmeister to the Elector of Hanover, who, on his accession to the crown of England, extended to him his royal favour, and assisted him in establishing an Italian Opera in the Haymarket. This undertaking having failed, Handel turned his attention to sacred music, and composed his sublime oratorios 'Saul' in 1735, 'Israel in Egypt' in 1738, the 'Messiah' in 1741, and 'Judas Maccabeus' in 1746. He composed nineteen English oratorios in all; 'Jephthah,' the last, was produced in 1751. In 1750 he lost his sight, and gradually declined from that time until his death. He was buried in Westminster Abbey.

Purchased by the Trustees, March 1857. (8.)

Seated figure, to the knees, face three-quarters to the left.

Dimensions.—48½ ins. by 39 ins.

ANOTHER PORTRAIT.

A plaster bust, modelled by Louis François Roubillac.

Presented, November 1891, by W. H. Withall, Esq. (878.)

SIR WILLIAM GEORGE GRANVILLE VENABLES VERNON HARCOURT, P.C., K.C., LL.D. 1827-1904.

Original plaster cast from the bust modelled at Rome in 1899 by Waldo Story.

Eminent statesman and Chancellor of the Exchequer. Educated privately and at Trinity College, Cambridge. Called to the Bar, where he attained distinction, and in 1869 became Professor of International Law at Cambridge. Entering Parliament in 1868 as Member for Oxford, he held office in Mr. Gladstone's four Administrations as Solicitor-General 1873, as Home Secretary 1880-5, and twice as Chancellor of the Exchequer in 1886 and 1892. On the retirement of Mr. Gladstone in 1894, he continued in office under the Earl of Rosebery, together with the leadership of the House of Commons, until 1895. He maintained an active interest in Parliamentary affairs till shortly before his death, which occurred at Nuneham, to which estate he had succeeded only a few months earlier.

Presented, March 1907, by the sculptor. (1461.)

HENRY, FIRST VISCOUNT HARDINGE OF LAHORE, G.C.B. 1785-1856.

Painted by Sir Francis Grant, P.R.A.

Governor-General of India; a highly distinguished military commander and statesman. Henry Hardinge, son of the rector of Stanhope, Durham, entered the army at an early age, and served with distinction during the Peninsular War, including the battles of Coruña and Albuera. At Ligny, under Blücher, he lost his left arm. He held office successively as Secretary at War, Secretary for Ireland, and Master General of the Ordnance, and was appointed, in 1844, Governor-General of India. After the great victories of Mudki, Ferozshah, and Sobraon, which terminated the Sikh war, he concluded the treaty of Lahore, 9th March 1846, and was created a Viscount. He succeeded the Duke of Wellington as commander-in-chief, and in 1854 was advanced to the rank of field-marshal.

Presented by the artist, July 1876. (437.)

Standing figure to the knees, face nearly in full.

Dimensions.—49½ ins. by 39¼ ins.

(a.) ANOTHER PORTRAIT.

Painted by Sir Francis Grant, P.R.A.

The original sketch, painted on millboard and signed at the back, for the picture at South Park.

Presented, November 1878, by Charles, 2nd Viscount Hardinge, a Trustee of the gallery. (508.)

Standing figure, to the knees, face nearly in full.

Dimensions.—10½ ins. by 8½ ins.

(b.) ANOTHER PORTRAIT.

Medallion in bas-relief, modelled by George Gammon Adams.

Purchased by the Trustees, April 1899. (1207A.)

PHILIP YORKE, FIRST EARL OF HARDWICKE. 1690-1764.

Painted by Thomas Hudson.

Lord Chancellor. Born at Dover. Entered the Middle Temple, and called to the Bar 1714. He was appointed Solicitor General 1720, and Attorney General 1724. In 1733 he was made Chief Justice of the King's Bench, and at the same time created Baron Hardwicke. In 1736 he became Lord Chancellor, and in 1754 was raised to an earldom. He resigned the Great Seal in 1756.

Purchased by the Trustees, June 1891. (872.)

Seated figure, to the knees, in Lord Chancellor's robes, face three-quarters to the right.

Dimensions.—49 ins. by 39 ins.

ANOTHER PORTRAIT.

Drawn in water-colours by William Nelson Gardiner.

Presented, May 1877, by the Honourable Society of Judges and Serjeants-at-Law. (466.)

Seated figure, to the knees, in Lord Chancellor's robes, face three-quarters to the right.

Dimensions.—10½ ins. by 8½ ins.

FOR ANOTHER PORTRAIT, *see* page 478.

ROBERT HARLEY. *See* OXFORD.

GEORGE HENRY HARLOW. 1787-1819.

Drawn by John Jackson, R.A., from the painting by Harlow himself in the Uffizi at Florence.

Portrait painter. The posthumous son of a Canton merchant. He studied art under S. Drummond, A.R.A., and Sir Thomas Lawrence, P.R.A., and first exhibited at the Royal Academy in 1805. He attained to great excellence as a portrait painter, and many distinguished persons sat to him. His picture 'The Trial of Queen Catherine,' in which portraits of the Kemble family are introduced, is well known by engravings. In 1818 he visited Rome, where he was elected a member of the Academy of St. Luke, and died a few days after his return to England in January 1819. He was buried in St. James's, Piccadilly.

Bequeathed, February 1883, by his nephew, George Harlow White, Esq. (782.)

Bust, face three-quarters to the left.

Dimensions.—6¾ ins. by 5½ ins.

SIR JOHN HARMAN, 1625 ?-1673.

Painted by Sir Peter Lely.

Admiral. Commanded the 'Welcome' under Admiral Blake in the battle off Portland on February 18, 1653, and again under Admiral Lawson in the battle off the North Foreland on June 2, 1653. Commanded the 'Diamond' under Admiral Blake in the Mediterranean, 1653-5, and the 'Worcester' at the attack on Santa Cruz. Commanded the 'Royal Charles,' the Duke of York's flagship, at the battle off Lowestoft on June 3, 1665, after which he was knighted and promoted to be Rear-Admiral of the White Squadron. As such he took a prominent part in the 'Henry' in the great battle off the North Foreland in November, 1666, when he was severely wounded, and only escaped capture by refusing to surrender. In 1667 he was appointed Admiral and Commander-in-Chief in the West Indies, and defeated the French at Martinique. In 1672, as Rear-Admiral of the Blue, he took an important part, under Lord Sandwich, at the battle of Solebay, and in 1673, as Vice-Admiral of the Red, he served under Prince Rupert off the Dutch coast. He was appointed Admiral of the Blue, but did not live to enjoy his command.

Purchased by the Trustees, November 1905. (1419.)

Standing figure to the knees, to the left, face looking round at spectator.

Dimensions—48½ ins. by 39 ins.

JAMES HARRINGTON. 1611-1677.

Painted by Gerard Honthorst.

Author of 'Oceana.' Born at Upton, in Northamptonshire, and educated at Trinity College, Oxford. He served abroad in Lord Craven's regiment, and frequented the courts of the Queen of Bohemia and the Prince of Orange. Notwithstanding his decided republican tendencies, Harrington accepted office in the royal household, and became a personal favourite of Charles I., whom he is said to have attended to the scaffold. His principal work, 'The Commonwealth of Oceana,' published in 1656, was dedicated by command to Cromwell. He founded a republican club called 'The Rota,' and advocated the use of the ballot. After the Restoration, Harrington was committed to the Tower, and removed to Portsea Castle, when his mind and health gave way. He was suffered to return to London, where he died, and was buried in St. Margaret's, Westminster.

Purchased by the Trustees, November 1878. (513.)

Bust, face nearly in full.

Dimensions.—31½ ins. by 26 ins.

JAMES HARRIS, M.P. 1700-1780.

Painted by George Romney.

Nephew of Anthony, third Earl of Shaftesbury, author of the 'Characteristics.' Born at Salisbury. From the grammar school of his native city he passed to Wadham College, Oxford, and afterwards entered himself a student of Lincoln's Inn. In 1763 he became one of the Lords Commissioners of the Admiralty, and in 1774 was made Secretary and Comptroller to Queen Charlotte. He was returned in 1761 member for Christchurch, Hants, which he represented in several successive Parliaments. His most generally known works are, 'Hermes, or a Philosophical Enquiry concerning Language,' published in 1752, and 'Philological Inquiries,' published in 1781, after his death. His son was the celebrated diplomatist, who was raised to the peerage as Lord Malmesbury.

Presented, February 1865, by James, third Earl of Malmesbury, G.C.B. (186.)

Seated figure, face in profile to the right.

Dimensions.—49½ ins. by 39½ ins.

WILLIAM HARVEY M.D. 1578-1657.

Painter unknown.

Physician. Illustrious from his discovery of the circulation of the blood. Born at Folkestone. He entered Caius College, Cambridge, in his sixteenth year, and subsequently attended the lectures of Fabricius ab Aquapendente at Padua, where he obtained his degree of Doctor of Medicine. In 1628 he first published his 'Theory of the Circulation of the Blood.' He had been already appointed Physician Extraordinary to King James I., and became, under favour of King Charles I., Master of Merton College, Oxford, for a limited period. During the battle of Edgehill Harvey, being on the spot, was entrusted with the care of the Prince of Wales and the Duke of York. About 1649 he again visited Italy, accompanied by his friend Dr. George Ent. In 1654, three years before his decease, he was elected President of the College of Physicians, but found himself incapacitated by age from discharging the duties, and therefore resigned the office.

Purchased by the Trustees, January 1859. (60.)

Half-length seated figure, face three-quarters to the left.

Dimensions.—38½ ins. by 31½ ins.

FRANCIS RAWDON, FIRST MARQUESS OF HASTINGS, K.G. 1754-1826.

Pen and ink sketch, dated 1820, by James Atkinson.

Governor-General of India. Son of the Earl of Moira. Born

in Dublin. Educated at Harrow School. Entered the army in 1771, and distinguished himself in the American War of Independence by his gallantry in heading the Irish volunteers; created Baron Rawdon in 1783, and succeeded his father in 1793. Served under the Duke of York in Flanders in 1794. He was made Master-General of the Ordnance, and was one of the principal friends and advisers of the Prince of Wales, afterwards George IV. Appointed Governor-General of India in succession to Lord Minto in 1812. Lord Moira directed the campaign against the Gurkhas, and brought it to a successful close in 1814, for which he was created Marquess of Hastings. After subduing Holkar and the Peishwa, he annexed the Mahratta dominions; and obtained the cession of Singapore by purchase. In consequence of ill-health he resigned office in 1822, and accepted the Governorship of Malta.

Presented, June 1890, by the artist's son, Rev. Canon J. A. Atkinson. (837.)

To the waist, face in profile to the right.

Dimensions.—5½ ins. by 4¼ ins.

WARREN HASTINGS, P.C. 1732-1818.

Painted in India by Tilly Kettle.

The first Governor-General of India. Son of the rector of Daylesford, Worcestershire. Having received a liberal education at Westminster School, he went out in 1750 as a writer in the Company's service, to push his fortune in India. On his arrival in Bengal, he distinguished himself by an earnest application to his public duties, and was entrusted with many honourable, commercial, and political employments. After 14 years' residence he returned to England, and in 1769 was appointed second in council at Madras. In 1772 he became President of the Supreme Council of Bengal, and in 1774 attained the high position of Governor-General of all British India. He continued in that post until 1785; but shortly after his return to England was impeached by the House of Commons for various acts of his government. The trial of Warren Hastings, held in Westminster Hall, continued for seven years. He was acquitted by a large majority on every separate article charged against him, April 23rd, 1795, and subsequent investigations have endorsed this verdict. From this period he retired into private life, residing at Daylesford, in Worcestershire, an estate which, at an early period of his career, he had determined to repurchase. A few years before his death he was raised to the dignity of a Privy Councillor.

Purchased by the Trustees, June 1859. (81.)

To the waist, face almost in full.

Dimensions.—27 ins. by 22½ ins.

(a.) ANOTHER PORTRAIT.

Painted in 1811 by Sir Thomas Lawrence, P.R.A.

This portrait was painted for the wife of Colonel Barton, aide-de-camp to Warren Hastings.

Purchased by the Trustees, April 1874. (390.)

Half-length seated figure, facing the spectator.

Dimensions.— $35\frac{1}{2}$ ins. by $27\frac{1}{4}$ ins.

(b.) ANOTHER PORTRAIT.

A bronze bust, sculptured in 1794 by Thomas Banks, R.A.

Purchased by the Trustees, February 1866. (209.)

WILLIAM PAGE WOOD, BARON HATHERLEY. 1801-1881.

Painted by George Richmond, R.A.

Lord Chancellor. Second son of Alderman Sir Matthew Wood, Bart., for many years a popular member for the city of London. Educated at Winchester School and Trinity College, Cambridge. In 1851 he became Solicitor-General, in 1853 Vice-Chancellor, and in 1858 Lord Chancellor. He was then created Baron Hatherley, of Down Hatherley, in Gloucestershire.

Bequeathed, October 1881, by Lord Hatherley. (646.)

Full-length standing figure, in Lord Chancellor's robes, face three-quarters to the right.

Dimensions.— $93\frac{1}{2}$ ins. by $57\frac{1}{2}$ ins.

SIR HENRY HAVELOCK, K.C.B. 1795-1857.

Bust modelled in plaster by George Gammon Adams.

The hero of Lucknow. Born at Bishopwearmouth, Durham, and son of a ship-builder. Educated at the Charterhouse. Entered the army in 1815, and the Indian army in 1822. Highly distinguished in the first Afghan and first Sikh wars. In 1857 during the Indian Mutiny he commanded the column sent to relieve Cawnpore and Lucknow. The relief of Lucknow, which Havelock accomplished in conjunction with Sir James Outram and Sir Colin Campbell is one of the most thrilling pages in English history.

Havelock died almost immediately after the relief had been accomplished, and before his services could be adequately rewarded. The great services rendered by him in this campaign were not only of a military nature.

Purchased by the Trustees, April 1899. (1204.)

FRANCIS HAWARD, A.E. 1759-1797.

Painted in crayons by Ozias Humphry, R.A.

Stipple engraver. Executed the well known plate of 'Mrs. Siddons as the Tragic Muse,' after Sir Joshua Reynolds. Elected an Associate-Engraver of the Royal Academy in 1783.

Bequeathed, July 1899, by Charles Drury Edward Fortnum, Esq., F.S.A. (1233.)

To the waist, face three-quarters to the right.

Dimensions.—22 $\frac{3}{8}$ ins. by 17 $\frac{1}{4}$ ins.

BENJAMIN ROBERT HAYDON. 1786-1846.

Painted in 1828 by his pupil, Georgiana M. Zornlin.

Historical painter and writer upon art. Born at Plymouth, where his father was a bookseller. He was admitted a student at the Royal Academy of London in 1804, at the same time with Jackson and Wilkie. His earliest patrons were Sir George Beaumont and Lord Mulgrave. Haydon exhibited his 'Dentatus' at the Academy in 1809, and received an award for its merit of 100 guineas from the British Institution. His 'Solomon' was exhibited independently of the Academy in 1814. So also were the 'Entry into Jerusalem' and 'Lazarus,' in the years 1820 and 1823. Haydon was the first to point out the real excellence of the Elgin Marbles. The energy of his character, his lofty aspirations, and profound knowledge failed to obtain the recognition which he claimed. He found himself overwhelmed with pecuniary difficulties, and died by his own hand.

Presented by the artist, November 1878. (510.)

To the waist, face three-quarters to the right.

Dimensions.—26 $\frac{1}{2}$ ins. by 22 ins.

ANOTHER PORTRAIT.

Painted by himself.

Purchased by the Trustees, July 1868. (268.)

Bust, face in profile to the left.

Dimensions.—9 ins. by 6 $\frac{1}{2}$ ins.

WILLIAM HAYLEY. 1745-1820.

Painted by Henry Howard, R.A.

Poet and biographer. Born at Chichester, where his grandfather was Dean. Educated at Eton and Trinity College, Cambridge. Being in easy circumstances, he followed literature in various branches, and cultivated the society of artists and men of letters. He occasionally entertained Romney, Cowper, Flax-

man, and Gibbon, at his country residence, Eartham, in Sussex. Hayley was a prolific writer; but his poem 'The Triumphs of Temper,' 1781, and his 'Life of Cowper,' 1803, are his chiefly remembered works.

Presented, July 1882, by Sir Theodore Martin, K.C.B. (662.)

Small bust, face three-quarters to the left.

Dimensions.—7 ins. by 5½ ins.

FRANCIS HAYMAN, R.A. *See* ORFORD, ROBERT WALPOLE, EARL OF.

SIR GEORGE HAYTER. 1792-1781. *See* pages 488 & 491.

JAMES HEATH, A.E. 1757-1834.

Painted in 1830 by James Lonsdale

An eminent line engraver. Son of a yeoman farmer at Horton in Staffordshire. Articled to Joseph Collyer, A.E. He engraved plates for Walpole's works, Bell's poets, and after designs by Stothard. He was elected an associate engraver of the Royal Academy in 1791, and appointed engraver to the King in 1794. Among his chief works are 'The Death of Major Pierson' after Copley, 'The Riots of 1780' after Wheatley, and 'The Death of Nelson' after West. He is said by his taste and talent to have given a great impulse to book illustration. He died in Great Coram Street, near the British Museum.

Presented, June 1887, by Mrs. Lonsdale, in fulfilment of the wishes of her late husband, James John Lonsdale, Recorder of Folkestone. (771.)

Seated figure, to the waist, face almost in profile to the left.

Dimensions.—29½ ins. by 24½ ins.

NICHOLAS HEATH, D.D., 1501?-1578.

Painted in 1566.

Archbishop and Lord Chancellor. Born in London and educated at Cambridge. Archdeacon of Stafford, 1534, and sent on a mission to the Smalkaldic League in Germany in 1535. Bishop of Rochester, 1539, and of Worcester, 1543. Deprived of his see in 1551 for opposition to Archbishop Cranmer, but restored on the accession of Mary. Elected Archbishop of York in 1555, and Lord Chancellor in 1556. On the accession of Elizabeth, which he proclaimed in the House of Lords, he was allowed to retain his Archbishopric, but was shortly after deprived of the great seal. In 1559 he was deprived of his see for refusing to conform to the Supremacy Act and committed to the Tower. He

was shortly afterwards released and allowed to retire to Cobham in Surrey, where he died. He retained the friendship of the Queen as he did much to control the influence of the Romanist party.

Purchased by the Trustees, November 1904. (1388.)

Panel, seen to the waist in black gown, face three-quarters to the right.

Dimensions—25 ins. by 18 ins.

GEORGE ELIOTT, BARON HEATHFIELD, K.B. 1717-1790.

Painted in 1787 by John Singleton Copley, R.A.

General. Born at Stobs in Roxburghshire. After studying mathematical and other sciences at Edinburgh, he proceeded to the University of Leyden, where he attained proficiency both in the classic and modern languages. Being designed for the army, he was sent to the celebrated *Ecole Royale du Génie Militaire* at La Fère in Picardy, where he laid the foundation of that military skill which he afterwards so conspicuously displayed at the defence of Gibraltar. He, in 1743, accompanied George II. to Germany as His Majesty's aide-de-camp, and was wounded in the battle of Dettingen. In the Seven Years War he fought, in 1757, under the Duke of Cumberland and Prince Ferdinand of Brunswick. In 1775 Elliott was appointed Commander-in-Chief in Ireland, but relinquished that post within the year for the Governorship of Gibraltar. The circumstances of his memorable defence are well known. Suffice it here to say that General Elliott, with inflexible constancy and courage, maintained his station for three years of constant investment against all the combined powers of France and Spain. On his return to England he received the thanks of both Houses of Parliament, was created a Knight of the Bath, and was raised to the peerage by the title of Lord Heathfield, Baron of Gibraltar, June 1787. He died at Aix-la-Chapelle.

Purchased by the Trustees, March 1864. (170.)

To the waist, in uniform, face in profile to the left.

Dimensions.—26½ ins. by 23 ins.

FELICIA DOROTHEA HEMANS. 1793-1835.

Plaster bust modelled by Angus Fletcher.

Poetess. Born in Liverpool. Daughter of George Browne, merchant. Her first poems were published in 1808. Married in 1812 to Captain Hemans. She afterwards published many poems, essays, and translations, which have been very popular. A collective edition of her works, published in 1839, extended seven volumes.

Purchased by the Trustees, April 1896. (1045.)

JOHN HENDERSON. 1747-1785.

Painted by his friend Thomas Gainsborough, R.A.

Celebrated actor, known as the 'Bath Roscius'; born in London. First appeared on the stage in 1772 at Bath, as Hamlet. Rival of Garrick. Noted for his good elocution, powers of mimicry, and comic readings; buried in Westminster Abbey.

Presented, March 1895, by his grand-daughter, Miss Julia Carrick Moore. (980.)

Half-length, face three-quarters to the right.

Dimensions.— $29\frac{1}{4}$ ins. by $24\frac{1}{8}$ ins.

HENRIETTA MARIA, QUEEN CONSORT OF CHARLES I. 1609-1669.

An old copy from a painting by Sir Anthony Van Dyck.

Youngest daughter of Henri IV. of France and Marie de Medicis. Married 1625. Mother of King Charles II. and King James II. She quitted England in 1642, and did not return till after the restoration of Monarchy in 1660. Died at Colombes, near Paris, and buried at St. Denis.

Purchased by the Trustees, February 1867. (227.)

Standing figure, half length, face three-quarters to the left.

Dimensions.— $42\frac{1}{4}$ ins. by $32\frac{1}{4}$ ins.

ANOTHER PORTRAIT.

Painted in the manner of Sir Anthony Van Dyck, perhaps by Jan Van Belcamp.

Presented, December 1899, by Henry Louis Bischoffsheim, Esq. (1247.)

Full-length standing figure, face three-quarters to the left, in blue satin dress; architecture and background.

Dimensions.— $84\frac{5}{8}$ ins. by $52\frac{5}{8}$ ins.

PRINCESS HENRIETTA. *See ORLEANS.*

KING HENRY III. 1207-1272.

Sculptured in 1291 by William Torei.

Elder son of King John and Isabella of Angoulême. Born at Winchester. Succeeded in 1216. Married, in 1236, Eleanor, daughter of Raymond, Count of Provence. During his reign important changes were made in the political government of this country, leading to the establishment of the modern system of Parliament. Died at Westminster.

Electrotyped from the bronze effigy on his monument in Westminster Abbey.

Purchased by the Trustees, February 1872. (341.)

KING HENRY IV. 1367-1413.

Painter unknown.

Son of John of Gaunt, Duke of Lancaster, and grandson of Edward III. Born at Bolingbroke in Lincolnshire. Known during the early part of his life as the Earl of Derby, and later as Duke of Hereford. Rebelled against Richard II., whom he defeated and took prisoner. Succeeded to the Crown as Henry IV., September 30th, 1399. Married (1) Mary de Bohun, and (2) Joanna of Navarre. Died in the Jerusalem Chamber at Westminster. Buried in Canterbury Cathedral.

Purchased by the Trustees, July 1870. (310.)

To the waist, face three-quarters to the left.

Dimensions.—Panel, 22½ ins. by 17⅝ ins.

ANOTHER PORTRAIT.

Sculptor unknown.

Electrotyped from the full-length alabaster effigy on his monument in Canterbury Cathedral.

Purchased by the Trustees, February 1875. (397.)

KING HENRY V. 1387-1422.

Painter unknown.

The hero of Agincourt, 1415. Eldest son of Henry of Bolingbroke, afterwards Henry IV., and Mary de Bohun. Born at Monmouth. Succeeded his father on the throne 1413. Married Katherine of Valois, daughter of Charles VI. and Isabella of Bavaria, by whom he was recognised as successor to the throne of France, to the exclusion of the Dauphin. He died near Paris at Vincennes, leaving a son less than nine months old to succeed him.

Transferred, June 1879, from the British Museum. (545.)

To the waist, face in profile to the left.

Dimensions.—Panel, 22 ins. by 16 ins.

KING HENRY VI. 1421-1471.

Painter unknown.

Born 6th December at Windsor, and succeeded his father in the following September. He was in the same year acknowledged King of France, immediately after the death of his grandfather, Charles VI. Henry was crowned before he was eight years old in Westminster Abbey, and in Paris two years later. He married in 1455 Margaret of Anjou. His memory is held in veneration as founder of Eton College and King's College, Cambridge.

During the bloody wars of the Roses, his crown was usurped by Edward IV. Shortly after the battle of Tewkesbury, 4th May 1471, King Henry was found dead in the Tower of London.

Transferred, June 1879, from the British Museum. (546.)

To the waist, face three-quarters to the left.

Dimensions.—Panel, 20½ ins. by 17½ ins.

KING HENRY VII. 1457-1509.

Painted in 1505 by an unknown Flemish artist.

Son of Edmund Tudor, Earl of Richmond, and grandson of Katherine of Valois, widow of Henry V. Succeeded to the Crown after the Battle of Bosworth Field, 22nd August 1485. Married in 1486 Elizabeth of York, eldest daughter of Edward IV.; thus uniting the Houses of Lancaster and York. Buried in Westminster Abbey.

The picture, as stated in the inscription on it, was executed for Herman Rinck, commercial agent at the courts of Henry VIII., and the Emperor Maximilian.

Henry VII. was elected into the Order of the Golden Fleece 1491.

Purchased by the Trustees, March 1876. (416.)

Bust, face three-quarters to the left.

Dimensions.—14½ ins. by 9½ ins.

ANOTHER PORTRAIT.

Sculptured by Pietro Torregiano.

Electrotyped from the full-length bronze effigy on his monument in Westminster Abbey.

Purchased by the Trustees, December 1869. (290.)

For ANOTHER PORTRAIT, see page 514.

KING HENRY VIII. 1491-1547.

Painter unknown.

Born at Greenwich. Ascended the throne, 1509. Married: 1st, Catherine of Arragon, his brother's widow, 1509; 2nd, Anne Boleyn, 1533; 3rd, Jane Seymour, 1536; 4th, Anne of Cleves, 1540; 5th, Catherine Howard, 1540; 6th, Catherine Parr, 1543, who survived him. Died at Westminster, and buried at Windsor.

Purchased by the Trustees, March 1863. (157.)

To the waist, face three-quarters to the right.

Dimensions.—10¾ ins. by 7½ ins.

(a.) ANOTHER PORTRAIT.

Painted probably by a Flemish artist.

King Henry VIII. was elected into the Order of the Golden Fleece when Prince of Wales, 1506.

Purchased by the Trustees, May 1871. (324.)

Bust, face in full.

Dimensions.— $18\frac{3}{8}$ ins. by $12\frac{3}{4}$ ins.

(b.) ANOTHER PORTRAIT.

Painted probably by Luke Hornebolt.

One of the latest portraits known of this monarch. Similar in dress and general appearance to pictures belonging to the Earl of Warwick and the Duke of Manchester.

Purchased by the Trustees, March 1878. (496.)

Half-length, facing the spectator.

Dimensions.— $35\frac{1}{8}$ ins. by $26\frac{1}{4}$ ins.

(c.) ANOTHER PORTRAIT.

Painted probably by a German artist.

Represented at about thirty years of age.

Purchased by the Trustees, June 1904. (1376.)

To the waist, facing the spectator, face three-quarters to the right

Dimensions.— $21\frac{3}{4}$ ins. by $16\frac{1}{4}$ ins.

HENRY, PRINCE OF WALES, K.G. 1594–1612.

Painted by Paul Van Somer.

Son of King James I. and Anne of Denmark, and elder brother of King Charles I. Born in Stirling Castle. He excelled in all manly exercises, and his many virtues and accomplishments earned for him great popularity; but his promising career was cut short before he had completed his 19th year.

Formerly at Blenheim Palace.

Purchased by the Trustees, December 1897, from a fund presented by the committee of the Exhibition of the Royal House of Stuart, held at the New Gallery, Regent Street, in 1889. (1112.)

Full length in red court dress, a garden in the background.

Dimensions.— $77\frac{5}{8}$ ins. by 45 ins.

HENRY STUART, LORD DARNLEY. *See DARNLEY.*EDWARD, FIRST BARON HERBERT OF CHERBURY, K.B.
1583–1648.*Painted by William Larkin.*

Metaphysician and historian. Born near Wroxeter in Shrop-

shire, and educated at University College, Oxford. Brother of George Herbert, the divine. He served abroad under the Prince of Orange, and was nominated ambassador to Louis XIII. He published his book 'De Veritate' at first in Paris in 1624. His best-known works are a 'Life and Reign of Henry VIII.,' and 'Memoirs of his own Life.' His quick temper involved him in numerous quarrels.

Purchased by the Trustees, July 1877. (487.)

Bust, face three-quarters to the left.

Dimensions.—29 ins. by 23½ ins.

SIR JOHN FREDERICK WILLIAM HERSCHEL, BART., K.H.,
F.R.S., D.C.L., 1792-1871.

Drawn by Henry William Pickersgill, R.A.

Astronomer and only child of Sir William Herschel. Born at Slough, and educated at Eton and St. John's College, Cambridge. Senior Wrangler, 1813. Though at first disposed to study chemistry and optics, he eventually adopted astronomy in order to carry on his father's work. Though his name is not identified with any special individual discovery, he was unsurpassed as a celestial explorer and observer, and as an expositor of his discoveries in writing. For four years, from 1834 to 1838, he resided near Cape Town, where some of his most important observations were made. Died at Collinsonwood in Kent and buried in Westminster Abbey.

Purchased by the Trustees, July 1904. (1386.)

Head turned slightly to the right.

Dimensions.—12 ins. by 9 ins.

SIR WILLIAM HERSCHEL, K.H., F.R.S. 1738-1822.

Painted in 1785 by Lemuel Francis Abbott.

Astronomer. Born at Hanover. The son of a musician, and educated for the same profession. At the age of 14 he was placed in the band of the Hanoverian Foot Guards, and accompanied the regiment to England about 1757. He remained some time at Durham, and became organist and teacher of languages at Halifax. About 1766 he was appointed organist of the Octagon Chapel at Bath, in which place he began to turn his attention to astronomy. In 1780 Herschell commenced his contributions to the 'Philosophical Transactions,' and in 1781 announced to the world his discovery of the planet Uranus, at first supposed to be a comet. Herschell himself named it, in honour of his royal patron, Georgium Sidus. King George III. settled a salary of 400*l.* on him, attached him to his Court as private astronomer, and subsequently conferred upon him the

Guelphic Order of Knighthood. From this period Herschell most zealously devoted the remainder of his life to astronomy. By his discoveries he doubled the number of bodies known to us as forming parts of the solar system. He first perceived the rotation of Saturn's ring, and measured the rotation of Saturn and Venus, and in 1805 he announced the motions of binary stars round one another.

Purchased by the Trustees, February 1860. (98.)

To the waist, face three-quarters to the right.

Dimensions.—29½ ins. by 24½ ins.

For ANOTHER PORTRAIT, see page 484.

JOHN, BARON HERVEY. 1696–1743.

Painted in 1741 by Jean Baptiste Van Loo.

Eldest son of John Hervey, first Earl of Bristol. He was educated at Westminster School, and at Clare Hall, Cambridge. He first entered Parliament as member for Bury St. Edmunds soon after the accession of George I. In 1720 he married Mary, daughter of Brigadier Lepell, a celebrated beauty and maid of honour to the Queen, often extolled by the wits of that age under the name of 'Molly Lepell.' He was appointed Vice-Chamberlain to the King, and sworn of the Privy Council in 1730. In 1733 he was summoned to the Upper House as Baron Hervey of Ickworth, and in 1740 was constituted Lord Privy Seal, from which post he was removed in 1742 on the fall of Sir Robert Walpole. Lord Hervey was beyond all question a man of considerable wit and ability. His famous work 'Memoirs of the Reign of George II.,' was edited by J. Wilson Croker in 1848.

Presented, December 1863, by Frederick William, 2nd Marquess of Bristol. (167.)

Full-length seated figure, face nearly in full.

Dimensions.—80 ins. by 61 ins.

ROWLAND, FIRST VISCOUNT HILL, G.C.B., G.C.H. 1772–1842.

Sketched in water-colours by George Richmond, R.A.

Eminent military commander. Born at Prees Hall, Shropshire. Entered the army, 1790. Served with distinction at Toulon in 1793. Commanded the 90th Highlanders under Sir Ralph Abercromby in Egypt, and was severely wounded in March 1801. In 1803 promoted to be brigadier-general, and served with the greatest distinction under the Duke of Wellington in the Peninsular War, especially in Portugal, where he gained the victory of Arroyo-dos-Molinos and stormed Almaraz. At close of this war he was raised to the peerage. He comma

the army corps at the battle of Waterloo in 1815, which sustained and repulsed the charge of the Imperial Guard. The Duke of Wellington in his Waterloo despatch said, "I am particularly indebted to General Lord Hill for his assistance and conduct on this as on other occasions." In 1828 he was appointed General Commanding in Chief of the Army.

Purchased by the Trustees, July 1896. (1055.)

Dimensions.—8 ins. by $6\frac{1}{8}$ ins.

SIR ROWLAND HILL, K.C.B. 1795–1879.

Painted by John Alfred Vinter.

Reformer of the National Postal system. He was born at Kidderminster, and, being gifted with proficiency in mathematics and figures, assisted his father in a school which he kept at Birmingham. After this, conjointly with his brother, he established a school at Tottenham, near London. As secretary to a South Australian Commission he was very active in founding and colonising that region. Early in 1837 Mr. Hill published a pamphlet entitled 'Post Office Reform, its importance and practicability,' and after long, hard and persevering labour, he succeeded, on the 10th January 1840, in introducing his plan of a low and uniform postage. A public testimonial to the value of his services was raised by subscription, and the sum of 13,000*l.* was presented to him in 1844. In 1846 Hill received from the Government a permanent appointment as secretary to the Postmaster-General, and in 1854 succeeded Colonel Maberley as chief secretary. In 1860 Hill was created K.C.B. Buried in Westminster Abbey.

Presented, June 1890, by his son, Pearson Hill, Esq. (838.)

Half-length standing figure, face slightly three-quarters to the left.

Dimensions.— $46\frac{1}{8}$ ins. by 38 ins.

ROWLAND HILL, 1744–1833; and SIR RICHARD HILL, BART., 1732–1808.

Crayon drawings by John Russell, R.A.

Eminent preacher. Sixth son of Sir Rowland Hill, Bart., of Hawkstone in Shropshire, where he was born. Educated at Shrewsbury and Eton and at St. John's College, Cambridge. At the university his religious views and work among the sick and poor, as well as preaching, brought him many insults, and delayed his ordination to holy orders for some years. Although he was ordained deacon in 1773 he was refused priest's orders on account of his irregular preaching. The Surrey Chapel in London was erected for him in 1783, where he attracted large congregations

and took a prominent part in the religious and philanthropic movements of the time. Buried in the Surrey Chapel.

Sir Richard Hill, brother of the Rev. Rowland Hill, was M.P. for Shropshire 1780-1806, and noted for his religious and controversial writings.

Presented May 1907, by Sir Edwin Durning-Lawrence, Bart. (1464 and 1465.)

Heads only, three-quarters to the left.

Dimensions.—12½ ins. by 9½ ins. each.

ANOTHER PORTRAIT.

REV. ROWLAND HILL, 1744-1833.

Small plaster bust, artist uncertain.

Presented May 1907, by Mr. Francis Draper. (1401.)

WILLIAM HILTON, R.A. See page 503.

SOLOMON HIRSCHL. 1761-1842.

Painted by F. B. Barlin.

Chief Rabbi of the Jewish congregation in London, 1802-1842. Born in London, the son of Rabbi Hirsch of Berlin. As a learned scholar and judicious administrator, he was venerated by his race throughout the country.

Presented, May 1903, by Archibald Ramsden, Esq. (1343.)

To below the waist, standing, face three-quarters to the right.

Dimensions.—49½ ins. by 39½ ins.

SIR ROBERT HITCHAM. 1572?-1636

Painter unknown.

Sergeant-at-law. Born at Levington, in Suffolk. Educated at the Free School, Ipswich, and Pembroke College, Cambridge. He was entered of Gray's Inn, and sat in Parliament for Westlooe, Cornwall, 1597. On the accession of King James in 1603, he was appointed Attorney to Queen Anne, and knighted. On June 25th, 1614, he was made a Serjeant, and in 1616 became King's Serjeant. When Charles ascended the throne he sat in Parliament for Orford, in Suffolk. He acquired the manor and estates of Framlingham from the Earl of Suffolk, a considerable portion of which he left to Pembroke College "for pious uses."

Presented, May 1877, by the Honourable Society of Judges and Serjeants-at-law. (467.)

Half-length standing figure, in Judge's robes, face three-quarters to the right.

Dimensions.—42 ins. by 33½ ins.

BENJAMIN HOADLY, D.D. 1676-1761.

Painted by Mrs. Hoadly, and, as is believed, touched upon by Hogarth.

Bishop of Winchester. Born at Westerham, in Kent. His first preferment was the rectory of St. Peter le Poer, Broad Street; his next that of Streatham, to which he was presented by Mrs. Howland. In the reign of George I. he was raised to the bishopric of Bangor. At this time arose the celebrated Bangorian Controversy, as it was called from Bishop Hoadly. Afterwards he was promoted to the sees successively of Hereford, Salisbury, and Winchester. His first wife was Miss Sarah Curtis, a professional artist, and pupil of Mrs. Beale, a celebrated portrait painter.

Purchased by the Trustees, February 1858. (31.)

Half-length, standing in episcopal robes, face three-quarters to the right.

Dimensions.—48½ ins. by 38½ ins.

SIR HENRY HOBART, BART. Died 1625.

Painted probably by Paul Van Somer.

Judge. Descended from an ancient family in Suffolk and Norfolk; great-grandson of Sir James Hobart, who was Attorney General in the reign of Henry VII. Called to the bar at Lincoln's Inn in 1584, and in 1597 elected M.P. for Yarmouth. He was made Serjeant-at-Law by Queen Elizabeth, and at the accession of James I. was knighted. In 1606 he became Attorney General, and in 1613 succeeded Sir Edward Coke as Chief Justice of the Common Pleas. He died at Blickling, Norfolk, and was buried in Christchurch, Norwich.

Presented, May 1877, by the Honourable Society of Judges and Serjeants-at-Law. (468.)

To the waist, in judge's robes, face three-quarters to the left.

Dimensions.—28½ ins. by 23 ins.

THOMAS HOBBS. 1588-1679.

Painted by John Michael Wright.

An eminent philosopher, and the first great English writer upon the science of government. Born at Malmesbury, the son of a clergyman, and sent by the liberality of an uncle to Magdalen Hall, Oxford. In 1608, at the recommendation of the principal of his college, Hobbes received the appointment of tutor, or rather companion, to the young Lord Cavendish, afterwards second Earl of Devonshire, in which post he remained for twenty years. He enjoyed the friendship of Bacon, and is

said to have been employed by that great man in translating some of his works into Latin. He was also the intimate associate of Lord Herbert of Chisbury, and was so much befriended by Ben Jonson that the latter revised for him the translation of Thucydides—his first work, published in 1628. He died at Hardwick Hall, having throughout life maintained his intimacy with the Cavendish family. His chief work was 'Leviathan; or the Matter, Form, and Power of a Commonwealth, Ecclesiastical and Civil,' published in 1651.

Presented, July 1866, by Sir Walter Calverley Trevelyan, Bart. (225.)

Half-length, facing the spectator.

Dimensions.—35½ ins. by 27¾ ins.

WILLIAM ROBERT HOBSON, R.N. *See* page 596.

WILLIAM HOGARTH. 1697–1764.

A bust in terra-cotta by Louis François Roubillac.

Born in St. Bartholomew's Close, London. The style of this most original painter is too well known to require any description. He was the son of a schoolmaster from Westmorland, who resided in the Old Bailey. At an early age Hogarth was apprenticed to Ellis Gamble, a silversmith in Cranbourne Alley, and was employed during that time in engraving arms and cyphers upon pieces of plate. He was the first artist who conceived and executed the idea of representing a series of adventures on canvas, in which the fortune of one character was conducted from the cradle to the grave, so that his pictures may be said to have all the interest of a novel. He met with considerable success, moreover, as a portrait painter. The 'Harlot's Progress' was painted in 1734, and the 'Rake's Progress' appeared in the following year. The 'Marriage à la Mode,' a series of pictures now in the National Gallery, was published by engravings in 1745. Appointed King's Serjeant painter, 1757. Hogarth died in Leicester Fields. As a painter, engraver, satirist and humourist, Hogarth occupies an unique position in the history of English art.

Purchased by the Trustees, March 1861. (121.)

ANOTHER PORTRAIT.

Painted in 1758 by himself.

Represented at his easel, drawing the Comic Muse. Hogarth engraved a plate from this with variations, which was republished at the time of his death in 1764.

Purchased by the Trustees, June 1869. (289.)

Full-length seated figure, in profile to the right.

Dimensions.—15½ ins. by 14¾ ins.

JAMES HOGG, 'THE ETTRICK SHEPHERD.' 1770-1835.

Drawn in watercolours by Stephen Poyntz Deming.

Poet. Born at Ettrick, where he was occupied as a shepherd. His natural vein for poetry induced Sir Walter Scott, on the recommendation of Mr. Laidlaw, to secure his aid in collecting materials for 'The Minstrelsy of the Scottish Border.' In 1801 Hogg printed his song of 'Donald MacDonald,' and in 1803 he issued a collection of poems, called 'The Mountain Bard.' 'The Queen's Wake,' his best original production, was published in Edinburgh in 1813. He also wrote 'Lay Sermons,' and 'The Domestic Manners and Private Life of Sir Walter Scott.' He appears as 'The Shepherd' in the 'Noctes Ambrosianæ.'

Purchased by the Trustees, May 1876. (426.)

Small seated figure, face turned to the right.

Dimensions.—9 ins. by 8 ins.

THOMAS HOLCROFT. 1745-1809.

Painted by John Opie, R.A.

Political writer, dramatist, and translator. Born near Leicester Fields, London. Began business with his father as a shoemaker, and became successively stable boy and actor. Although entirely self educated, he rose to distinction through the energy of his character and natural genius. His comedy of 'The Road to Ruin,' produced in 1792, is still popular. In 1794, as the associate of Hardy, Horne Tooke, and Thelwall, Holcroft surrendered himself to an indictment for high treason, but was discharged without being put upon trial. He translated many works from the French and German, and among them Lavater's *Essays on Physiognomy*, 1789-93. He lived much on the Continent, published his travels in 1804, and died in London.

Purchased by the Trustees, November 1878. (512.)

To the waist, face nearly in full.

Dimensions.—29½ ins. by 24½ ins.

HENRY RICHARD VASSALL FOX, THIRD BARON HOLLAND. 1773-1840.

Painted by John Simpson, after Charles Robert Leslie, R.A.

Statesman and author. Only son of Stephen, second Lord Holland, and nephew of Charles James Fox. He succeeded to the title when an infant. Educated at Eton and Christ Church, Oxford. He took a prominent part in politics, advocating Catholic emancipation and other reforms; was Lord Privy Seal in 1806, and held the office of Chancellor of the Duchy of Lancaster, with a seat in the Cabinet, from 1830 until

his death. He published 'Memoirs of Charles James Fox,' and other works, and was conspicuous for his literary and artistic tastes, and his hospitality at Holland House.

Presented, November 1873, by Mrs. Charles Richard Fox. (382.)

Bust, face three-quarters to the left.

Dimensions.—Oval, 29 ins. by 24½ ins.

ANOTHER PORTRAIT.

Painted at Florence in 1796 by Louis Gauffier.

Purchased by the Trustees, July 1904. (1382.)

Full-length standing figure, leaning on a column, three-quarters to the left.

Dimensions.—26½ ins. by 19½ ins.

SIR HENRY HOLLAND, BART., M.D., F.R.S. 1788-1873.

Marble bust, sculptured by William Theed, R.A.

Physician. Son of a medical practitioner at Knutsford, in Cheshire. Educated at Edinburgh University; M.D., 1811. Medical attendant to Caroline, Princess of Wales, in 1814, physician in ordinary to Queen Victoria and the Prince Consort, and had a large and fashionable practice in London. He was a great traveller, the author of various essays on scientific and other subjects, and for many years President of the Royal Institution.

Presented, November 1896, by his son, Henry, first Viscount Knutsford, G.C.M.G., a Trustee of the Gallery. (1067.)

REV. WILLIAM HOLWELL-CARR. *See* page 500.

JOHN HOME. 1722-1808.

Painted by Sir Henry Raeburn, R.A.

Dramatist and historian. Born at Leith. Educated at Edinburgh University. Appointed minister of the parish of Athelstaneford in East Lothian 1747, but compelled to resign his ministry in consequence of the publication of his tragedy of 'Douglas,' which was first acted in 1756. He was the author of a history of the 1745 Rebellion in Scotland. He was patronised by the Earl of Bute.

Purchased by the Trustees, February 1871. (320.)

To the waist, face slightly turned to the right.

Dimensions.—29 ins. by 24 ins.

NATHANIEL HONE, R.A. 1718-1784.

Painted by himself.

Portrait painter. Born in Dublin, where his father was a merchant. Came when young to England, and married a lady of some property. He settled in London as a portrait painter, and practised in oil, miniature, and especially enamel, in which he became the first artist of his day. He was one of the foundation members of the Royal Academy, but quarrelled with that body in consequence of their rejection of one of his pictures, in which he satirised the President, Sir Joshua Reynolds, and Angelica Kauffmann. He was buried at Hendon.

Purchased by the Trustees, June 1864. (177.)

To the waist, face three-quarters to the right.

Dimensions.—29½ ins. by 24 ins.

WILLIAM HONE. 1780-1812.

Painted by George Patten, A.R.A.

Satirist, radical politician, and antiquarian writer. Born at Bath. Prosecuted by the Government in 1817 for political parodies and lampoons, but acquitted after defending his own case. Afterwards he compiled 'The Every Day Book,' 'The Table Book,' 'The Year Book,' and other useful works of reference.

Presented, January 1899, by his daughter, Mrs. Joseph S. Soul. (1183.)

To the waist, facing the spectator.

Dimensions.—29¼ ins. by 24½ ins.

SAMUEL, FIRST VISCOUNT HOOD. 1724-1816.

Painted by Lemuel Francis Abbott.

Admiral. Son of the Rev. Samuel Hood, and elder brother of Alexander, Viscount Bridport. Born in Devonshire, and, entering the navy in 1741, soon distinguished himself in a course of gallant actions, for which he was created a baronet. He took part in the bombardment of Havre, and was present as rear-admiral at the defeat of Count de Grasse by Rodney in 1782, when his services were rewarded with an Irish peerage. At the memorable Westminster election of 1784 he was returned in opposition to Fox. In 1793, when in command of the Mediterranean, he took possession of Toulon and reduced Corsica. On his return to England he was made a viscount, and appointed Governor of Greenwich Hospital. Lord Hood died at Bath. Nelson described him as "great in all situations in which an admiral can" "be placed."

Purchased by the Trustees, March 1881. (628.)

Standing figure to the knees, in naval uniform, face three-quarters to the left.

Dimensions.—49 ins. by 39½ ins.

THOMAS HOOD, 1799–1845, and JANE REYNOLDS, his Wife.

Painter uncertain.

Poet and humourist. Son of a London bookseller. Born in the Poultry. Began life in a merchant's counting house, and afterwards apprenticed to his uncle, an engraver, by whom he was transferred to the engraver, Le Keux. He abandoned engraving for literature, in which he had made early attempts. But his talent for drawing and the quaintness of his illustrations to his writings gave them a distinctive character. He was a most original and powerful genius, writing under the pressure of pecuniary difficulties and of bodily suffering. In 1821 he became sub-editor of the 'London Magazine,' and in that capacity his humouristic talent first displayed itself. He now became acquainted with John Hamilton Reynolds, whose sister he married, Charles Lamb, De Quincey, and other distinguished men of letters. In 1826 he issued his first series of 'Whims and Oddities,' his 'Dream of Eugene Aram' appeared in 'The Gem,' an annual which Hood edited. The first of his 'Comic Annual' series commenced in 1830. Whilst living at Lake House, Wanstead, he produced the poem of 'Epping Forest' and his novel of 'Tynney Hall.' At the close of 1834, with impaired fortune and shattered health, he proceeded abroad, remaining nearly three years, and returned to England in 1840. The following year he succeeded Theodore Hook as editor of the 'New Monthly Magazine.' He was buried at Kensal Green. On his tomb was inscribed by his own desire "He sang the Song of the Shirt."

Companion portraits, purchased by the Trustees, March 1891. (855, 856.)

Half-length seated figures.

Dimensions.—11½ ins. by 8½ ins.

JAMES CLARKE HOOK, R.A. See page 503.

THEODORE EDWARD HOOK. 1788–1841.

Painted by Eden Upton Eddis.

Author and wit. Born in London. The son of James Hook, a musical composer of considerable eminence. So early as 1804 he attracted notice by the success of a small opera, 'The Soldier's Return,' upon the stage. In 1812 he obtained, through the favour of the Prince Regent, the lucrative post of Accountant

General and Treasurer of the Mauritians, but there deficiency in the accounts gave rise to most serious charges against him. He returned to England in 1819, and ere long became the editor of the 'John Bull,' contributing to that paper many satirical and highly-applauded songs. Several graphic tales and sketches of society, whose high popularity still continues—the chief of them perhaps 'Gilbert Gurney,' and the first series of 'Sayings and Doings'—proceeded in rapid succession from his pen. Few persons have ever enjoyed a higher fame for social wit.

Purchased by the Trustees, May 1858. (37.)

Bust, face three-quarters to the left.

Dimensions.—28½ ins. by 24½ ins.

NATHANIEL HOOKE. Died 1763.

Painted by Bartholomew Dandridge.

Author of the 'Roman History,' first published in 1733. Hooke also wrote a work on the Roman Senate, and translated from the French the 'Life of Fénelon.' He was the friend of Pope, and lived on terms of intimacy with the most eminent of his literary contemporaries. Hooke was employed by the Duchess of Marlborough to assist her in drawing up the 'Account of the Dowager Duchess of Marlborough from her first coming to Court,' which was published in her 82nd year. Buried at Hedsor, Bucks.

Presented by George Ives, 4th Baron Boston, March 1859. (68).

Three-quarters standing figure, face three-quarters to the left.

Dimensions.—48½ ins. by 38½ ins.

RICHARD HOOKER. 1554?–1600.

Painter uncertain.

Author of 'Ecclesiastical Polity.' Nephew of John Hooker, or Vowell, the historian. Born at Exeter. Under the patronage of Bishop Jewel he entered Corpus Christi College, Oxford, where the son of Dr. Sandys, then Bishop of London, was placed under his care. He was appointed Hebrew Lecturer at his College, and having entered Holy Orders in 1581, was appointed to preach at St. Paul's Cross. In 1584, having contracted an unhappy marriage, he quitted London, and was presented to the Rectory of Drayton Beauchamp in Buckinghamshire, and made Master of the Temple. He was afterwards appointed to a prebendal stall in Salisbury Cathedral, and became sub-dean. In 1595 Queen Elizabeth presented him to the Rectory of Bishopsbourne, Kent, where he spent the remainder of his

life, and completed his 'Ecclesiastical Polity.' He was buried at Bishopsbourne.

Presented, November 1890, by the Rev. John Neale Dalton. M.A., F.S.A., Canon of Windsor. (844.)

To below the waist, face three-quarters to the right.

Dimensions.— $19\frac{1}{2}$ ins. by $12\frac{1}{2}$ ins.

SIR WILLIAM JACKSON HOOKER, K.H., F.R.S. 1785-1865

Medallion, modelled by Thomas Woolner, R.A., and executed in Wedgwood ware.

Eminent botanist and director of Kew Gardens. Descended from John Hooker, the historian. Educated at Norwich. Visited Iceland in 1806, and published 'Recollections of Iceland.' Regius professor of botany at Glasgow. Appointed director of the Royal Gardens at Kew in 1841, where he laid out the present botanical gardens.

Presented, February 1896, by his nephew, Francis Turner Palgrave, Esq. (1032.)

JOHN HOOLE. 1727-1803.

Drawn in 1793 by George Dance, R.A.

Son of a watchmaker, and born in London. Principal auditor at the East India House. His translation of Tasso's 'Jerusalem Delivered' was published in 1763, and that of Ariosto's 'Orlando Furioso' in 1773 and 1783. Friend of Dr. Johnson.

Purchased by the Trustees, July 1898. (1143.)

To the waist, seated, in profile to the left.

Dimensions.— $11\frac{1}{2}$ ins. by $8\frac{1}{4}$ ins.

RALPH, BARON HOPTON OF STRATTON, K.B. 1598-1652.

Painter unknown.

Royalist general. Educated at Lincoln College, Oxford, and first entered Parliament as representative of Bath. He was appointed by the Commons to read to the King the petition which accompanied their Grand Remonstrance, presented December 1641. He afterwards devoted himself to the Royal cause. For his signal victory over Sir William Waller at Stratton and other services, he was, in 1643, created Baron Hopton and made Governor of Bristol. On the approach of a powerful army, led by Fairfax, he withdrew into Cornwall, and took refuge with the royal family on the Continent. Lord Hopton died at Bruges.

Purchased by the Trustees, November 1877. (494.)

Seated figure to below the knees, facing the spectator.

Dimensions.—49 ins. by $39\frac{1}{2}$ ins.

FRANCIS HORNER. 1778-1817.

Painted in 1812 by Sir Henry Raeburn, R.A.

Politician and economist. Born and educated in Edinburgh. He studied for the bar, and entered Parliament in 1806. He was an eminent authority on questions of currency and finance, and one of the earliest contributors to the 'Edinburgh Review.' He died at Pisa. His monument, by Chantrey, is in Westminster Abbey.

Presented, July 1877, by his nieces, daughters of Leonard Horner, Esq., F.R.S., in fulfilment of their father's wishes. (485.)

Seated figure to below the knees, face three-quarters to the left.

Dimensions.— $49\frac{1}{2}$ ins. by $39\frac{1}{8}$ ins.

SAMUEL HORSLEY, D.D., F.R.S. 1733-1806.

A miniature, painted on ivory by Walter Stephens Lethbridge.

Bishop of St. Asaph. A learned prelate. Son of the rector of Newington Butts, Surrey. Born in London, took his degree of LL.B. at Trinity Hall, Cambridge, and succeeded his father in the rectory of Newington, after taking orders in 1759. He became secretary to the Royal Society in 1773, and undertook a complete edition of the philosophical works of Sir Isaac Newton, which was published in 1784. During the period of his archdeaconry of St. Alban's, Horsley engaged in a celebrated dispute with Dr. Priestley, occasioned in the first instance by the latter's 'History of the Corruptions of Christianity.' Horsley's defence of the orthodox faith was rewarded by a prebendal stall at Gloucester, and successively by the bishoprics of St. David's, Rochester, and St. Asaph. Died at Brighton, and was buried at Newington.

Purchased by the Trustees, February 1863. (155.)

To the waist, in episcopal robes, face three-quarters to the left.

Dimensions.—Oval, $3\frac{1}{2}$ ins. by $2\frac{5}{8}$ ins.

CATHERINE HOWARD. *See* CATHERINE.

JOHN HOWARD, F.R.S. 1726?-1790.

Painted by Mather Brown.

Born at Enfield or Hackney, the son of a London tradesman; but inheriting a competent fortune, settled on the small estate of Cardington, near Bedford. Being named High Sheriff of Bedfordshire in 1773, he began to examine with unwearied zeal the prisons, first of his own and then of every other English county. In

pursuance of the same benevolent object he travelled through France and Germany, and in 1777 published his great work on Prisons, which he dedicated to the House of Commons. Parliament having passed two Acts for the better regulation of prison discipline, John Howard turned his active exertions to a somewhat different sphere; and in 1789 published another important volume, entitled 'An Account of the principal Lazarettos in Europe.' In the following year, being desirous to ascertain the nature of the plague which in those times ravaged the East, he proceeded to Turkey, intending to return home through Russia; but an infectious fever arrested him in the Crimea. He died and was buried at Kherson. A monument was erected to his memory in St. Paul's Cathedral.

Purchased by the Trustees, February 1860. (97.)

Seated figure to the waist, face almost in profile to the right.

Dimensions.— $27\frac{1}{4}$ ins. by 23 ins.

PHILIP THOMAS HOWARD. 1629-1694.

A miniature, painted in oil on copper. Artist unknown.

Cardinal. Son of the third Earl of Arundel. Born at Arundel House. Resided in Italy until his appointment as Lord Almoner to Queen Catherine of Braganza. He established a Dominican convent at Bornhem, in Flanders, and was created Cardinal of Norfolk, 1675. He died at Rome.

Purchased by the Trustees, July 1867. (245.)

To the waist, face three-quarters to the right.

Dimensions.—Oval, $3\frac{3}{4}$ ins. by $2\frac{5}{8}$ ins.

JOHN HOWE. 1630-1705.

Painter uncertain.

Nonconformist divine. Born at Loughborough, and educated at Cambridge and Oxford. Fellow of Magdalen College. He became minister of Great Torrington, in Devonshire, and was appointed domestic chaplain to Oliver Cromwell. This post he retained under Richard Cromwell, and at the Restoration retired to Devonshire. He lived for some time in Ireland as chaplain to Lord Massereene, and in 1686 went to Holland, where he resided until the declaration of liberty of conscience by James II.; he then returned to London. He was eminent for his piety and deep learning, and was the author of many theological works.

Purchased by the Trustees, June 1868. (265.)

To the waist, in clerical garb, face three-quarters to the right.

Dimensions.— $29\frac{1}{2}$ ins. by $24\frac{1}{2}$ ins.

RICHARD, EARL HOWE, K.G. 1725-1799.

Painted by Henry Singleton.

Admiral. Second son of the second Viscount Howe. He was educated at Westminster and Eton, and at the age of 14 joined the naval service on board the 'Severn,' one of the squadron appointed to sail under Commodore Anson in the South Seas. In 1755 the command of the 'Dunkirk' (60 guns) was given him, and he sailed for North America. Having joined Admiral Boscawen, he captured two French vessels, the 'Lys' and the 'Alcide,' off Newfoundland, and it was this capture which commenced the war. Passing over many other services and distinctions, it may here suffice to state that in 1758 he succeeded, by the death of his brother, to the title of Viscount Howe in Ireland; that in 1788 he was raised to an English earldom; and that being appointed in 1793 to the command of the Channel Fleet on the breaking out of the war with France, he gained, in the ensuing year, that great victory, one of the greatest in our naval annals, which is known from its date as the battle of the 1st of June.

Purchased by the Trustees, May 1859. (75.)

Full length standing figure, in naval uniform, face three-quarters to the left.

Dimensions.—22½ ins. by 15½ ins.

SIR JOHN WALTER HUDDLESTON, 1815-1890.

Painted in 1888 by Francis Holl, R.A.

Judge. Born in Dublin and entered at Gray's Inn in 1836, practising with success as a criminal lawyer. Elected M.P. for Canterbury, 1865, and for Norwich, 1874. Called to the degree of Serjeant-at-Law, 1875, and raised to the Bench of the Common Pleas. Shortly afterwards he was transferred to the Exchequer, his patent as Baron of the Exchequer being the last to be issued as such. Died in London.

Bequeathed by his widow, the Lady Diana de Vere Huddleston, and accepted by the Trustees, July 1905. (1410.)

Seated figure in judge's robes to below the knees, three-quarters to the left.

Dimensions.—49½ ins. by 39½ ins.

JOHN PYKE HULLAH. 1812-1884.

Drawn in pencil by Sir William Blake Richmond, K.C.B., R.A.

Musical composer and teacher. Born at Worcester. Studied at the Royal Academy of Music. Though he composed some successful songs, his contribution to the history of modern music

lay in his development of the system of teaching music throughout the schools of England, which met with official encouragement and was widely adopted. Buried at Kensal Green.

Presented, July 1903, by his son, Francis Hullah, Esq., and other members of his family. (1348.)

Head only, face three-quarters to the right.

Dimensions (oval)—8 ins. by $6\frac{1}{4}$ ins.

SIR ABRAHAM HUME, BART. *See* page 501.

JOSEPH HUME. 1777-1855.

Painted in 1854 by John Whitehead Walton.

Politician and economical reformer. Born at Montrose, and admitted a member of the College of Surgeons of Edinburgh in 1796. Went as a surgeon to India in the marine service of the East India Company. He became a linguist, and during the Mahratta war, from 1802 to 1807, acted as Persian interpreter to the army, and filled the offices of Paymaster of the Forces and Commissary General. He returned to England in 1808 and entered Parliament in 1812. From this point he was well known as the leader of the Radical party. His eminent services in the cause of economy were fully acknowledged by politicians of all parties. Died at Burnley Hall, Norfolk.

Bequeathed, March 1884, by his nephew, Joseph Glen, Esq., M.D., Physician-General. (713.)

Standing figure, nearly full length, facing the spectator.

Dimensions.—59 ins. by 43 ins.

ANOTHER PORTRAIT.

Drawn in coloured chalks by Charles Blair Leighton.

Presented, May 1897, by Edward Hutchins, Esq. (1098.)

To the waist, facing the spectator, slightly turned to the right.

Dimensions.— $17\frac{1}{2}$ ins. by $13\frac{3}{8}$ ins.

HUMPHREY, DUKE OF GLOUCESTER, K.G. *See* page 514.

HENRY CAREY, FIRST BARON HUNSDON, K.G. 1526?-1596.

Painter unknown.

Cousin to Queen Elizabeth, and son of William Carey and Mary Boleyn. Created, 1559, Baron Hunsdon of Hunsdon, Herts. Elected Knight of the Garter in 1561, and deputed to convey the insignia of that Order to the King of France, Charles IX., in 1563. When Governor of Berwick, the insurgent Earl of

Northumberland was a member of the Society of Friends in York, 1852. He succeeded his father as a member of the Society, and remained that office for several years. His preparations made a great impression on the minds of the people of the Society, and he was buried in Westminster Abbey.

Purchased by the Trustees, February 1861. (1861.)

To the waist, face three-quarters to the left.

Dimensions.—Pencil, 25 ins. by 12 ins.

HENRY HUNT. 1773-1835.

Painted in water-colours on glass by Sir Martin Shee.

A noted and energetic abolitionist, Henry Hunt was a prosperous farmer at Epsom, Surrey. He was a staunch loyalist and received a commission as a Lieut. Colonel of the county for his services in 1801, when the regiment was sent to the West Indies. He was promoted to Major, and being guilty of insubordination, was confined in the County of York, and sent to the County of York, and imprisoned for six weeks. From this time he became a radical reformer. He was expelled from the Society of Friends of his party. He long strove for a national Parliament, and was at last elected for Preston, 1830-1832. He succeeded in carrying out at Manchester, July 1831, which ended in his being shot and killed to many of his hearers, when he was ordered to the gallows as the leader of an unlawful assembly and sentenced to three years imprisonment in the County of York. He died at Preston.

Presented, 19th March 1861, by Henry Wilson Esq. (1861.)

Small seated figure, face three-quarters to the left.

Dimensions.—23 ins. by 12 ins.

JAMES HENRY LAMONT HUNT. 1794-1869.

Painted by Benjamin Robert Haydon.

Poet and essayist. Son of the Rev. Isaac Hunt, B.A. Southgate. He was educated at Christ's Hospital, and began to write verses at a very early age. In 1868 he, with his brother, founded the "Examiner," a newspaper of advanced political views, for articles in which he was imprisoned and fined. Author of "The Story of Rimini," and other poems and tales.

Purchased by the Trustees, December 1869. (1869.)

To the waist, face three-quarters to the left.

Dimensions.—23½ ins. by 12½ ins.

ANOTHER PORTRAIT.

Painted by Margaret Gillies.

Presented, July 1900, by the Rev. Canon Ainger, Master of the Temple. (1267.)

Small figure to knees, leaning on a pedestal, face three-quarters to the left.

Dimensions.— $8\frac{3}{4}$ ins. by $5\frac{3}{4}$ ins.

WILLIAM HENRY HUNT. 1790–1864.

Painted by himself.

A distinguished water-colour painter of humorous rustic figures, flowers, fruit, and still life. Born in Belton Street (now Endell Street), Long Acre. His education was very limited, but his father apprenticed him to the eminent artist John Varley, and in 1808 he was admitted a student at the Royal Academy. At Dr. Monro's residence he became acquainted with all the rising water-colour artists of the day. In 1814 he first exhibited at the Water-colour Society, and joined it as a member in 1827. As his health was always delicate he lived a great deal at Hastings. He died suddenly in London.

Presented, June 1887, by Alexander, 10th Earl of Leven and Melville. (768.)

Bust, face three-quarters to the right.

Dimensions.— $5\frac{1}{2}$ ins. by $4\frac{1}{2}$ ins.

JOHN HUNTER. 1728–1793.

Copied by John Jackson, R.A., in 1816, from a portrait painted in 1786 by Sir Joshua Reynolds, P.R.A.

Eminent surgeon and physiologist. Born in a small village near Glasgow, and the youngest son of a farmer, he remained for 17 years without either education or any definite pursuit. An opportunity to learn cabinet-making having occurred, John Hunter spent three years in the manufacture of chairs and tables. At the age of 20 he proceeded to London to join his brother William, who was there in practice as a surgeon. The manual skill which John Hunter had acquired as a carpenter seems to have enabled him to render his brother valuable assistance in the dissecting-room, and to have formed one of his many qualifications for his own distinguished career. In 1749 he studied under William Cheselden at Chelsea Hospital; in 1751 he went to St. Bartholomew's Hospital; and in 1768 he became surgeon to St. George's. Gradually he formed a museum, consisting of upwards of 10,000 preparations, to illustrate comparative anatomy, physiology, and natural history; and this

museum, after his death in 1793, was purchased by the Government for 15,000*l.* and presented to the College of Surgeons.

The original picture by Sir Joshua Reynolds is now in the Council Room of the College of Surgeons.

Purchased by the Trustees, May 1859. (77.)

Seated figure to below the knees, face three-quarters to the right.

Dimensions.—55½ ins. by 43½ ins.

WILLIAM HUNTINGTON, S.S. 1745-1813.

Painted in 1803 by Domenico Pellegrini.

Methodist preacher. Born near Cranbrook. This remarkable man sprang from the humblest ranks of society, and had no advantage of early education, his boyhood being spent in menial service. His original name was Hunt, and this he afterwards, from a fancy of his own, changed into Huntington. He subsequently appended the mysterious letters S.S. to his name, and afforded the following reason in explanation:—"As I can-" "not get at D.D. for want of cash, neither can I get at M.A. for" "the want of learning, therefore I am compelled to fly for refuge" "to S.S., by which I mean Sinner Saved." Endowed with great powers of mind and a strain of natural eloquence, he began his career as a preacher at Sunbury. In London shortly afterwards he found an extensive field for his labours as a minister. He died at Tunbridge Wells.

The published works of Huntington are very numerous.

Presented, March 1862, by William Stevens, Esq. (141.)

Seated figure to below the knees, face three-quarters to the right.

Dimensions.—49½ ins. by 39½ ins.

WILLIAM HUSKISSON. 1770-1830.

Painted by Richard Rothwell, R.H.A.

Statesman. Visited Paris in his 14th year, and was present at the taking of the Bastille. He distinguished himself by a pamphlet against the adoption of paper money in France in 1790, and in the same year was appointed private secretary to Earl Gower, the English Minister at Paris. In 1792 he accompanied Earl Gower to England, and resided with him at Wimbledon. There he enjoyed frequent opportunities of meeting Mr. Pitt and Mr. Dundas. The latter statesman appointed him his Under Secretary of State for War and the Colonies early in 1795. He became successively Secretary of the Treasury in 1804, Chief Commissioner of Woods and Forests, 1814, President of the Board of Trade and Treasurer of the Navy, 1827, Secretary for the Colonies, 1827; but he resigned that post during the ad-

ministration of the Duke of Wellington in 1829. In his commercial views he may be regarded as one of the founders of free trade. His useful and eminent career was suddenly closed by a fatal accident at the opening of the Liverpool and Manchester Railway, September 1830.

Purchased by the Trustees, November 1857. (21.)

Seated figure to the waist, face three-quarters to the left.

Dimensions.— $35\frac{1}{4}$ ins. by $27\frac{1}{4}$ ins.

THOMAS HENRY HUXLEY, P.R.S. 1825-1895.

Painted by his son-in-law, the Hon. John Collier.

Eminent man of science. Born at Ealing, the son of a school-master there. Entered the medical profession, and as assistant surgeon to H.M.S. 'Rattlesnake,' made some valuable researches on the coasts of Australia. Elected F.R.S. in 1850, and in 1852 Professor of Natural History at the Royal School of Mines in Jermyn Street. As a lecturer and writer on natural science, Professor Huxley had an extensive influence in education, and may be said to have been the first to make the study of natural science popular. He became Professor of Comparative Anatomy at the Royal College of Surgeons, 1863-1870, Lord Rector of Aberdeen University, 1872, Secretary to the Royal Society, 1873, and President, 1883-1885, in addition to numerous other posts in the public service, and distinctions conferred at home and abroad.

Presented, August 1898, by the artist. (1174.)

To the knees, life size, facing the spectator and holding a human skull.

Dimensions.— $49\frac{3}{4}$ ins. by $39\frac{1}{2}$ ins.

ANOTHER PORTRAIT.

Plaster bust modelled by Edward Onslow Ford, R.A.

Purchased by the Trustees, November 1902. (1330.)

STAFFORD HENRY NORTHCOTE, FIRST EARL OF IDDESLEIGH
1818-1887.

Painted by Edwin Long, R.A.

Eminent statesman. Born in London and educated at Eton and Balliol College, Oxford. In 1851 succeeded his grandfather as 8th baronet of the Pynes, Exeter. Entered Parliament in 1855 as member for Dudley. In 1866 became President of the Board of Trade and a Cabinet Minister, in 1867 Secretary for India, in 1874 Chancellor of the Exchequer, and in 1876 Leader of the House of Commons. In 1885 he became First Lord of the Treasury and was raised to the peerage, and in 1886 Foreign Secretary. Died suddenly in the Prime Minister's house at Downing Street and

buried at Upton Pynes, Exeter. Well known as a conscientious and pure-minded politician.

Presented, December 1889, by the Committee of the Iddesleigh National Memorial. (820.)

Half-length, face three-quarters to the left.

Dimensions.— $47\frac{1}{2}$ ins. by $31\frac{1}{2}$ ins.

ANOTHER PORTRAIT.

Head modelled by Sir Joseph Edgar Boehm, Bart., R.A.

This was a sketch begun and interrupted by the Earl of Iddesleigh's sudden death.

Purchased by the Trustees, March 1891. (861.)

SIR ELIJAH IMPEY. 1732-1809.

Painted by John Zoffany, R.A.

He was a schoolfellow of Warren Hastings at Westminster, and adopted the legal profession. In 1773 he went out to India as Chief Justice of the Supreme Court, and amassed a large fortune there. He incurred some blame on account of the execution of Nand Kumar (or Nuncomar), and in 1780 was engaged in a controversy with his former friend, Warren Hastings, as to the respective authority of the Supreme Court and the Council of India. In 1782 he was summoned home to answer grave charges which had been preferred against him, but these were never proceeded with and have since been disproved. He died at Newick Park, near Lewes.

Bequeathed, February 1872, by Sir Roderick Impey Murchison, Bart., K.C.B., F.R.S. (335.)

Seated figure to below the knees, face almost in profile to the left.

Dimensions.— $48\frac{3}{4}$ ins. by $38\frac{1}{2}$ ins.

ANOTHER PORTRAIT.

Executed in crayons in 1786 by Sir Thomas Lawrence, P.R.A.

Presented, December 1889, by W. Hartree, Esq., and others, in fulfilment of the wish of their mother, the late Mrs. Hartree, of Lewisham. (821.)

Half-length seated figure, face nearly in profile to the right.

Dimensions.—12 ins. by 10 ins.

ELIZABETH INCHBALD. 1753-1821.

Drawn in 1794 by George Dance, R.A.

Novelist, dramatist and actress. Daughter of John Simpson, a farmer in Suffolk. Married in 1772 Joseph Inchbald, an actor

and painter. First appeared on the stage at Bristol that year. She and her husband were successful on the stage, and were assisted by the friendship of Mrs. Siddons and John Philip Kemble. Mrs. Inchbald retired from the stage in 1789. She had written a romance, called 'A Simple Story,' first published in 1791, which had some success, and she was engaged subsequently in much literary work, and was well known in literary society. She wrote also several plays and comedies, which were popular.

Purchased by the Trustees, July 1898. (1144.)

Seated, to below the waist, in profile to the left.

Dimensions.— $9\frac{1}{8}$ ins. by $7\frac{1}{2}$ ins.

CHARLES INCLEDON. 1763–1826.

Drawn in 1798 by George Dance, R.A.

Vocalist. Born in Cornwall and the son of a surgeon. Ran away to sea, but his voice and talent attracting notice, he left the navy and first appeared at Southampton in 1784. Subsequently his fine tenor voice made him a popular favourite at Covent Garden. He also sang with success in oratorios. His chief success was due to his singing of English ballads of that date.

Purchased by the Trustees, July 1898. (1145.)

To the waist, in profile to the left.

Dimensions.— $9\frac{1}{8}$ by $7\frac{3}{8}$ ins.

SIR EDWARD AUGUSTUS INGLEFIELD, K.C.B. *See* page 506.

CHARLES INGLIS, D.D. 1734–1816.

Painted by Robert Field.

First Colonial Bishop. Born in Ireland and settled in America. Ordained in England and became rector of Holy Trinity Church, New York, 1777. In 1782 he resigned his living after the Declaration of Independence, and in 1787 was consecrated first Bishop of Nova Scotia, where he died.

Presented, January 1896, by his grandson, Captain Thomas Cochran Inglis. (1023.)

Seated figure, in episcopal robes, face three-quarters to the left.

Dimensions.— $42\frac{1}{2}$ ins. by $34\frac{1}{2}$ ins.

SIR ROBERT HARRY INGLIS, BART., F.R.S. 1786–1855.

Drawn in chalks by George Richmond, R.A.

Born in London. Educated at Winchester and Christ Church, Oxford. M.P. for Oxford University, and a prominent speaker

in the debates in the House of Commons. Inglis was the leader of the extreme Tory party, especially in matters relating to the Church. For many years he was President of the Literary Club.

Purchased by the Trustees, July 1896. (1062.)

Head, three-quarters to the left.

Dimensions.— $24\frac{1}{2}$ ins. by $18\frac{1}{2}$ ins.

For ANOTHER PORTRAIT, *see* page 499.

HENRY IRETON. 1611-1651.

Painted by Robert Walker.

One of Cromwell's generals and his son-in-law. Born at Attenborough in Nottinghamshire. Educated at Trinity College, Oxford, with a view to the legal profession. Joined the side of the Parliament when the Civil War broke out, and commanded a troop of Nottinghamshire horse. He highly distinguished himself at the Battle of Naseby, where he was taken prisoner, and on other occasions. In 1646 he married Bridget, eldest daughter of Oliver Cromwell. During the Commonwealth he became Lord Deputy of Ireland, and died of the plague at Limerick. His body was buried in Westminster Abbey, but disinterred at the Restoration. Clarendon describes him as taciturn, reserved, uncommunicative, and as being "never diverted from any resolution he had taken."

Purchased by the Trustees, March 1858. (33.)

To the waist, in armour, face three-quarters to the left.

Dimensions.—30 ins. by $24\frac{3}{8}$ ins.

EDWARD IRVING. 1792-1834.

Drawn by Joseph Slater.

Founder of the 'Holy Catholic Apostolic Church.' Born at Annan in Dumfriesshire, the son of a tanner, and educated at Edinburgh University. He came to London in 1822, and was appointed minister to a chapel in Hatton Garden connected with the Caledonian Asylum. His extraordinary eloquence soon attracted notice, and his chapel became crowded with a rich and fashionable congregation, so much that a new church was built in Regent Square to contain them. He published many of his sermons and orations, which, in consequence of the views which they enunciated, caused his expulsion from the Scottish Church for heresy. He then established an independent sect, and conducted his services in a building in Newman Street, which had been Benjamin West's picture gallery, and which was purchased for him by his followers. He died of consumption at Glasgow.

Purchased by the Trustees, May 1876. (424.)

Head, three-quarters to the right.

Dimensions.— $8\frac{3}{4}$ ins. by $6\frac{3}{4}$ ins.

SIR HENRY IRVING. 1838-1905.

Copy by H. Allen from the painting by Sir John Everett Millais, Bart., P.R.A.

Eminent actor. Born at Keinton, near Glastonbury, his real name being John Henry Brodribb. Began life as a clerk in London but adopted the dramatic profession, when he assumed the name Henry Irving. He made his first appearance on the stage at Sunderland in 1856 and in London in 1859, and remaining in the provinces ten years, returned to London in 1866. In 1871 he joined the company at the Lyceum and played with great success in 'The Bells,' 1871, 'Eugene Aram,' 'Charles I.,' 'Hamlet,' 1874, and 'Richard III,' 1877, introducing into these plays a new method of dramatic representation. In 1878 he became manager of the Lyceum, and commenced a long series of Shakesperian revivals in 1879 with the 'Merchant of Venice,' and numerous other plays, which won great renown not only in this country but also in America and Canada. In 1895 he was knighted, being the first actor upon whom the honour was ever conferred. He died suddenly at Bradford after a performance of 'Becket' at the theatre there, and was buried in Westminster Abbey.

Presented, February 1907, by the Committee of the Garrick Club. (1453.)

Standing figure to the knees, profile to the left.

Dimensions—43 ins. by 31 ins.

JOHN JACKSON, R.A. 1778-1831.

Painted by himself.

Portrait painter. Son of a tailor at Lasingham in Yorkshire. By the kindness of Lord Mulgrave and Sir George Beaumont, Jackson was enabled to enter upon a course of study in London at the Royal Academy of Arts, where Wilkie and Haydon were his chosen companions. In 1815 Jackson was elected associate of the Royal Academy, and in 1817 became a full academician. At Rome, in 1819, he painted Canova for Chantrey, and for Lord Dover he executed an admirable portrait of Flaxman. Between 1804 and 1830 he exhibited no less than 145 pictures. He was a prominent Wesleyan and died at St. John's Wood.

Purchased by the Trustees, February 1877. (443.)

To the waist, face three-quarters to the left.

Dimensions—29½ ins. by 24½ ins.

KING JAMES IV. OF SCOTLAND (1473-1513). See page 514.

KING JAMES I. OF ENGLAND, AND VI. OF SCOTLAND, 1566-1625.
When a boy.

Painted in 1574 by Federigo Zuccaro.

The son of Henry, Lord Darnley, and Mary, Queen of Scots. Born in Edinburgh Castle. Succeeded his mother in 1567, on her abdication, as James VI. of Scotland, and Queen Elizabeth, on the throne of England, as James I., in 1603. Married, in 1590, Anne, daughter of Frederick II. of Denmark. Died at Theobalds and buried in Westminster Abbey.

Purchased by the Trustees, February 1859. (63.)

Full-length, facing the spectator.

Dimensions.—45½ ins. by 28 ins.

(a.) ANOTHER PORTRAIT, AS JAMES VI. OF SCOTLAND.

Painted probably by a German Artist.

Formerly in the Brühl-Finckenstein Collection in Germany.

Purchased by the Trustees, January 1899. (1188.)

To the waist, face three-quarters to the right, in high-crowned hat.

Dimensions.—7¼ ins. by 5½ ins.

(b.) ANOTHER PORTRAIT. At the age of 55.

Painted in 1621 by Paul Van Somer.

Purchased by the Trustees, July 1860. (109.)

Seated figure, in coronation robes, face three-quarters to the right.

Dimensions.—58½ ins. by 39 ins.

(c.) ANOTHER PORTRAIT. More advanced in years.

Painter unknown.

Transferred, June 1879, from the British Museum. (549.)

Bust, face three-quarters to the right.

Dimensions.—17 ins. by 13½ ins.

KING JAMES II. 1633-1701.

Painted by John Riley.

Second son of Charles I. and Henrietta Maria. Born in St. James's Palace. Created Duke of York and Albany at his baptism. Lord High Admiral of England at the Restoration. In 1664, on the reduction of the Dutch Settlement on Long Island, the place was re-named New York after James. He commanded the English fleet in person at the battle of Solebay. Succeeded to the throne 1685. Married (1st), 1659, Anne Hyde, daughter of

the Earl of Clarendon; (2nd), 1673, Mary Beatrice d'Este, daughter of Alfonso, Duke of Modena. Abdicated 1688 on the landing of the Prince of Orange and fled to France. Defeated at the battle of the Boyne, 1690. Died at St. Germain near Paris, where he was buried.

Purchased by the Trustees, May 1873. (366.)

Half-length standing figure, in armour, face almost in full.

Dimensions.—47 $\frac{3}{8}$ ins. by 38 $\frac{1}{8}$ ins.

ANOTHER PORTRAIT.

Painted in 1684-5 by Sir Godfrey Kneller.

The earliest portrait of this monarch painted with regal attributes.

Purchased by the Trustees, July 1882. (666.)

Full-length standing figure, in armour, facing the spectator.

Dimensions.—92 $\frac{5}{8}$ ins. by 56 $\frac{3}{4}$ ins.

FOR ANOTHER PORTRAIT, see page 477.

PRINCE JAMES FRANCIS EDWARD STUART, CHEVALIER DE ST. GEORGE. 1688-1766; with his sister, Princess LOUISA MARIA THERESA STUART. 1692-1712.

Painted as children in 1695 by Nicolas de Largillière.

The only children of James II. and Mary of Modena who survived infancy. Prince James was born at St. James's Palace but declared by his father's enemies to be supposititious. He was commonly called James III. or the 'Chevalier de St. George,' by his adherents in France and Italy, and 'the old Pretender' by the public in England. Married, in 1719, to Maria Clementina Sobieska, granddaughter of John III., King of Poland. Died at Rome after various abortive attempts to regain the Crown of England.

Princess Louisa died at St. Germain at the age of 20.

Bequeathed, March 1895, by Horatio William, 4th Earl of Orford. (976.)

Full-length figures in a landscape.

Dimensions.—75 ins. by 56 $\frac{3}{8}$ ins.

(a.) ANOTHER PORTRAIT.

Painted by Alexis Siméon Belle.

Purchased by the Trustees, April 1872. (348.)

Half-length, in armour, face three-quarters to the left.

Dimensions.—31 $\frac{1}{2}$ ins. by 24 $\frac{1}{2}$ ins.

(b) ANOTHER PORTRAIT.

A miniature, painted in oils on copper, by Alexia Simon Belle.

Purchased by the Trustees, December 1868. (273.)

To the waist, in armour, face three-quarters to the left.

Dimensions.—Oval, 2½ ins. by 2 ins.

(c) ANOTHER PORTRAIT.

Painted by Anton Rafael Mengs.

Purchased by the Trustees, June 1876. (433.)

To the waist, face three-quarters to the left.

Dimensions.—28½ ins. by 23½ ins.

GEORGE PAYNE RAINSFORD JAMES. 1801-1860.

Painted in 1846 by Stephen Pearce.

Novelist. Born in London and the son of a physician. He became a prolific and successful writer of historical romances and memoirs. He subsequently became consul-general at Venice, where he died and was buried.

Presented, May 1900, by the artist. (1259.)

Seated to the left, face three-quarters to the left.

Dimensions.—7½ ins. by 6½ ins.

ANNA BROWNELL JAMESON. 1794-1860.

A marble bust, sculptured by John Gibson, R.A.

A highly gifted and popular writer on art and social subjects. Born in Dublin. Her father, Denis Brownell Murphy, was miniature painter to the Princess Charlotte. She married in 1825 Mr. Jameson, who obtained a legal appointment in the West Indies, but did not accompany him abroad. She devoted herself to literature, and visited Germany in 1833 and Canada in 1836. Italy she had known in early days. Her earliest essay on social subjects was 'Woman's Mission and Woman's Position,' which appears in 'Memoirs and Essays,' 1846. 'Sacred and Legendary Art,' 'Legends of the Monastic Orders,' and 'Legends of the Madonna,' which she regarded as the special work of her life, and by which she chiefly desired to be remembered, belonged to a later period. Mrs. Jameson died at Ealing. Transferred from the South Kensington Museum, November 1883. (689.)

RICHARD JEFFERIES. 1848-1887.

Plaster bust by Margaret Thomas, a reduced replica of the marble bust in Salisbury Cathedral.

Novelist and naturalist. Born near Swindon in Wiltshire

son of a farmer. Author of 'The Gamekeeper at Home,' 'Wild Life in a Southern County,' 'Bevis,' and other works.

Presented, May 1897, by the artist. (1097.)

FRANCIS, LORD JEFFREY. 1773-1850.

A marble bust, sculptured by Patrick Park.

Judge, politician, and literary reviewer. Born at Edinburgh, and educated at the High School there and at the University of Glasgow. In 1791 he was entered of Queen's College, Oxford, but returned to Edinburgh the following year, and attended the University classes of law and history. In 1794 he was called to the Scottish bar. It is, however, as editor of and contributor to the 'Edinburgh Review' that his name is most generally known. His connexion with this work commenced in 1803, and extended through a period of 26 years. He entered Parliament in 1830, became Lord Advocate of Scotland under the Grey administration, and represented the city of Edinburgh in the first Reform Parliament. In 1834 he was raised to a judgeship on the Scottish Bench. He died at his seat of Craigcrook, near Edinburgh. His biography was published by his friend, Lord Cockburn, in 1852.

Purchased by the Trustees, August 1861. (133.)

GEORGE, FIRST BARON JEFFREYS. 1648-1689.

Painted by Sir Godfrey Kneller.

Lord Chancellor. Born in Denbighshire, of Welsh parents, he was educated successively at Shrewsbury Grammar School, at St. Paul's, London, at Westminster under Dr. Busby, and at Trinity College, Cambridge. In 1663 he was admitted a member of the Inner Temple, and his way to Court favour was secured by his appointment as solicitor to the Duke of York, 1677, soon after which he received the honour of knighthood. In 1678 he became Recorder of London; in 1679 Chief Justice of Chester; and King's Serjeant in 1680. The trial of Algernon Sidney in 1683 was the commencement of his career as Chief Justice of the King's Bench. He became a Privy Councillor in 1683, presided at the trial of Titus Oates, and was raised to the peerage as Baron Jeffreys of Wem, 1685. The notorious 'Campaign in the West' occurred this year, and was immediately followed by his appointment as Lord Chancellor, September 1685. Being involved in the fall of his Royal Master in 1688, and having justly excited public indignation, he concealed himself in disguise in Wapping; but being recognized by one who had encountered his frown on the bench, he was conveyed to the Tower, where he died.

Purchased by the Trustees, November 1858. (56.)

Seated figure, in robes as Recorder of London, face three-quarters to the right.

Dimensions.—49 ins. by 39 ins.

JOSEPH JEKYLL, F.R.S., F.S.A. 1753-1837.

Drawn in 1796 by George Dance, R.A.

Wit and politician. Son of a captain in the navy and great-nephew of Sir Joseph Jekyll. Educated at Westminster and Christ Church, Oxford. Became a bencher and treasurer of the Inner Temple. His chief fame lay in his witty sayings and contributions to the newspapers. He was M.P. for Calne for 28 years, and in 1805 appointed Solicitor-General to the Prince of Wales and King's Counsel. In 1815 he became a Master in Chancery.

Purchased by the Trustees, July 1898. (1146.)

Seated, to below the waist, in profile to the left.

Dimensions.—10 ins. by $7\frac{3}{8}$ ins.

SIR LEOLINE JENKINS, LL.D. 1623-1685.

Painted at Nimeguen, in 1679, by Herbert Tuer.

Statesman. Born in Glamorganshire. Leoline, or more properly Llewellyn, Jenkins, was educated at Jesus College, Oxford, of which, on the resignation of Dr. Francis, about 1660, he was elected Principal. In 1664 he entered the College of Advocates and was appointed a Judge of the High Court of Admiralty, and, in 1669, of the Prerogative Court. In 1673 he became ambassador and plenipotentiary, together with Lord Sunderland and Sir Joseph Williamson, for the treaty proposed at Cologne. In 1678 he was named, together with Lord Berkeley and Sir William Temple, plenipotentiary at Nimeguen. In 1680 he succeeded Henry Coventry in the office of secretary of state, and was sworn a privy councillor. In 1683 he took an important part in the discovery of the Rye-house Plot. He resigned the seals of office in April 1684, and spent the remainder of his life in retirement at Hammersmith.

Presented by the Rev. J. M. Traherne, February 1860. (92.)

Seated figure to the knees, face three-quarters to the right.

Dimensions.— $47\frac{3}{4}$ ins. by $36\frac{1}{4}$ ins.

EDWARD JENNER, M.D., F.R.S. 1749-1823.

Painted by James Northcote, R.A.

The discoverer of the system of vaccination. He was son of the vicar of Berkeley, in Gloucestershire, educated at Cirencester,

and apprenticed to a surgeon at Sudbury. In London he became a pupil of John Hunter, with whom he studied medicine at St George's Hospital. In 1773 he returned to his native village. In 1792 he obtained the degree of M.D. from the University of St. Andrew's. Jenner seems to have first turned his attention towards inoculation about the year 1780, but his earliest memoir on the subject was not published till 1798. He also published various papers on natural history.

Presented, February 1859, by James Carrick Moore, Esq. (62.)

Seated figure to the knees, face three-quarters to the right.

Dimensions.—49½ ins. by 38¾ ins.

For ANOTHER PORTRAIT, see page 484.

DOUGLAS WILLIAM JERROLD. 1803-1857.

Painted in 1853 by Sir Daniel Macnee, P.R.S.A.

Wit, journalist, and dramatist. Born in London. The son of an actor. After serving for two years as a midshipman in the Royal Navy, he entered a printer's office and worked as a compositor. He early began to write for the stage, and was the author of many successful plays, of which 'Black-Eyed Susan' and 'Rent Day' are the best known. He was also a large contributor to 'Punch' from its earliest days in 1841, in which 'Mrs. Caudle's Curtain Lectures' first appeared, and also to 'Blackwood's Magazine.'

Presented, December 1869, by W. Hepworth Dixon, Esq., F.S.A. (292.)

Half-length seated figure, face three-quarters to the left.

Dimensions.—35 ins. by 27 ins.

ANOTHER PORTRAIT.

A marble bust, sculptured by Edward Hodges Baily, R.A.

Presented, June 1893, by his daughter-in-law, the widow of William Blanchard Jerrold. (942.)

WILLIAM JESSOP. 1745-1814.

Drawn in 1796 by George Dance, R.A.

Civil engineer and canal maker. Born at Plymouth and brought up under Smeaton. Engaged for a great part of his life on great schemes of navigation in the central districts of England, especially the Grand Junction Canal, and the great Ellesmere Canal. Completed also the West India Docks, and the floating

dock at Bristol. Constructed the railways in Surrey, the first opened to the public in the South of England.

Purchased by the Trustees, July 1898. (1147.)

Seated figure to below the waist, in profile to the left.

Dimensions.—10 ins. by $7\frac{1}{2}$ ins.

For ANOTHER PORTRAIT, *see* page 484.

JOHN JEWEL, D.D. 1522-1571.

Painter unknown.

Bishop of Salisbury. One of the most distinguished prelates of the Reformed Church of England. Born in Devonshire, and educated at Barnstaple, whence he removed to Merton College, and afterwards to Corpus Christi College, Oxford, of which he became a fellow. He early imbibed Protestant principles, and in the reign of Edward VI. was appointed to the living of Sunningwell, near Oxford. When Queen Mary came to the throne, his zeal on behalf of the Reformation caused his expulsion from Oxford, and he retired to the continent, where he resided until the accession of Elizabeth. He then returned to England, and in 1559 was made Bishop of Salisbury. He was the author of many controversial works, the most celebrated of which is the 'Apology for the Church of England,' written in Latin. He died at Monkton Farleigh, and was buried in Salisbury Cathedral.

Purchased by the Trustees, June 1867. (242.)

Bust, face three-quarters to the right.

Dimensions.—Panel, 12 ins. by 10 ins.

JOANNA OF NAVARRE, SECOND QUEEN CONSORT OF HENRY IV. 1370-1437.

Sculptor unknown.

Daughter of Charles II., King of Navarre and Count of Evreux, and Joanna, daughter of John, King of France. Widow of John, Duke of Brittany. Married to Henry IV., King of England, at Winchester in 1403, and crowned with great magnificence at Westminster in January of the following year. Died at Havering-atte-Bower, and buried at Canterbury.

Electrotyped from the full-length alabaster effigy on the tomb of her husband in Canterbury Cathedral.

Purchased by the Trustees, February 1875. (398.)

SAMUEL JOHNSON, LL.D. 1709-1784.

Unfinished sketch in oils by James Barry, R.A.

One of the most eminent literary characters of the eighteenth century. He was born at Lichfield, where his father was a book-

seller. Through the help of a friend he was able to go to Pembroke College, Oxford. Samuel Johnson became usher at a grammar school at Bosworth in Leicestershire, and married, in 1735, a widow lady named Porter. He then opened an academy at Edial near Lichfield, but this proving unsuccessful, he, in 1737, accompanied by Garrick, who had been his pupil, set out for London. Here he became acquainted with Cave, the proprietor of the 'Gentleman's Magazine,' to which he largely contributed. His play 'Irene' written in 1737, was produced by Garrick at Drury Lane in 1749. His poem of 'London' was published anonymously in 1738. In 1747 he began, and in 1755 completed, his great work, 'A Dictionary of the English Language.' Meanwhile he produced, in 1749, 'The Vanity of Human Wishes, and the series of papers named 'The Rambler.' In 1759 he wrote 'Rasselas.' His edition of Shakespeare was published in 1765. His last work of importance was the 'Lives of the Poets,' completed in 1781. When in his 64th year, he undertook his celebrated tour to the Hebrides in company with his faithful biographer Boswell. He was buried in Westminster Abbey, but the monument erected to his memory is in St. Paul's.

Purchased by the Trustees, January 1899. (1185.)

Facing the spectator, only the face finished.

Dimensions (of canvas).—23½ ins. by 20½ ins.

(a.) ANOTHER PORTRAIT.

Marble bust, sculptured in 1828 by Edward Hodges Baily, R.A., after a bust by Joseph Nollekens, R.A.

Deposited, September 1895, by the Trustees and Director of the National Gallery. (996.)

(b.) ANOTHER PORTRAIT.

Attributed to John Opie, R.A.

Presented, November 1901, by the Lord Ronald Sutherland Gower, a Trustee of the Gallery. (1302.)

To the waist, face three-quarters to the left.

Dimensions.—20 ins. by 16½ ins.

(c.) ANOTHER PORTRAIT.

Painted by Sir Joshua Reynolds, P.R.A.

Head, profile to the right, without a wig. A study for the portrait at Knole.

Presented by T. Humphry Ward, Esq. (1445.)

Dimensions.—17 ins. by 14½ ins.

GEORGE JONES, R.A. See page 503.

INIGO JONES. 1573-1652.

Copied probably by Henry Stone from a painting by Sir Anthony Van Dyck.

Architect of the Banqueting House, Whitehall. Born near Smithfield, the son of a clothworker. Having a taste for art, young Inigo visited Italy and painted landscapes; but it was at Venice, where he resided some years, that he concentrated his talent upon architecture. He practised at Copenhagen in the service of King Christian IV., brother of Anne, then Queen of England, and is said to have assisted in building the Danish Palace of Frederiksborg. On his return to London, he obtained the patronage of the Queen, and was appointed to the service of Henry, Prince of Wales. At this time the taste and ingenuity of Inigo Jones were frequently employed upon court masques, an entertainment then in vogue, in the production of which he was associated with Ben Jonson. After the death of Prince Henry, Inigo paid a second visit to Italy, and returned, in 1615, to fill the appointment of Surveyor of Works to the Crown. His masterpiece, the Banqueting House, was completed in 1622. Jones added a classic portico to the west end of old St. Paul's. He built the Queen's House at Greenwich, and laid out Lincoln's Inn Fields and Covent Garden Market. He died, unmarried, at Somerset House, in the Strand, and was buried in the Church of St. Benet, St. Paul's Wharf.

Presented, February 1880, by the Rev. J. Fuller Russell, B.C.L., F.S.A. (603.)

Bust, face three-quarters to the right.

Dimensions.—25 ins. by 20 $\frac{3}{8}$ ins.

BENJAMIN JONSON. 1573?-1637.

An old copy from Gerard Honthorst.

Poet and dramatist, known as 'Ben Jonson.' Born in Westminster, the posthumous son of a clergyman, and educated at Westminster School under Camden. After being compelled by his step-father to work for a short time as a bricklayer, he enlisted in the army, and served against the Spaniards in the Netherlands. On his return he entered at St. John's College, Cambridge, but soon after went on the stage. He was not successful as an actor, and, having the misfortune to kill a fellow-player in a duel, was thrown into prison. Soon after his release he commenced writing for the stage, and in 1598 produced his comedy 'Every Man in His Humour,' in which Shakespeare took a part; in 1603 appeared 'Sejanus'; in 1605 'Volpone'; in 1609 'Epicoene, or the Silent Woman'; and in the following year 'The Alchemist.' During the reign of James I. he was much employed in composing masques for the Court, and in 1619 became

Poet Laureate. In the same year he journeyed on foot to Edinburgh to visit Drummond, of Hawthornden, and their 'Conversations' were afterwards published. He was buried in Westminster Abbey.

Purchased by the Trustees, March 1873. (363.)

Bust, face nearly in full.

Dimensions.—Panel, $14\frac{1}{2}$ ins. by 11 ins.

WILLIAM JUXON, D.C.L. 1582-1663.

Painter unknown.

Archbishop of Canterbury. Born at Chichester, and educated at Merchant Taylors School, London, and St. John's College, Oxford. In early life he assiduously studied the law. He was the friend and companion of Laud, whom he succeeded in 1621 as President of St. John's College, Oxford, and subsequently in some of the highest preferments in the Church. In 1633 he became Bishop of London, and in 1636 Lord High Treasurer. He vainly endeavoured to guide the Crown regarding the condemnation of Strafford; and attended King Charles on the scaffold, receiving his dying injunction "Remember." At the Restoration, as Archbishop of Canterbury, in 1661, Juxon placed the Crown on the head of Charles II., and lived to see the passing of the Act of Uniformity.

Purchased by the Trustees, May, 1878. (500.)

Standing figure to the knees, in episcopal robes, facing the spectator.

Dimensions.—49 ins. by $39\frac{1}{2}$ ins.

MARIA ANNA ANGELICA KAUFFMANN, R.A. 1741-1807.

Painted by herself.

Painter of ornamental and classical subjects and portraiture. Born at Coire. The daughter of a painter in the village of Schwarzenburg in the Bregenzer Wald. At an early age she attained great proficiency in music and languages. She studied painting in Italy, and established herself in England in 1765, under the patronage of the Queen and many of the nobility. She was nominated one of the original members of the Royal Academy in 1769. In 1782 she married a Venetian painter named Zucchi, with whom she retired to Rome, and died there at the age of 67.

Purchased by the Trustees, June 1876. (430.)

Half-length, face three-quarters to the right.

Dimensions.—29 ins. by 24 ins.

CHARLES JOHN KEAN, 1811?-1868.

Drawn in chalks by E. Goodwyn Lewis.

Eminent actor. Son of Edmund Kean. Born at Waterford, and educated at Eton. Adopted the stage as a profession, and made his first appearance in 1827 as 'Young Norval.' He became the leading actor of his time, being specially noted for his performance of such parts as 'Louis XI.,' 'The Corsican Brothers,' and 'Hamlet.' Died in London, and buried at Catherington in Hampshire.

Purchased by the Trustees, November 1901. (1307.)

Bust (vignette), facing the spectator.

Dimensions.—26 ins. by 20 ins.

EDMUND KEAN. 1787-1833.

Painted by Samuel John Stump.

Eminent actor. Son of an actress, and supposed grandson of George Saville Carey. Deserted by his mother and brought up by friends, he appeared as a child at Her Majesty's Theatre in 1790. After a roving life he made his first appearance as an actor at the Haymarket Theatre in 1806. In January, 1814, he appeared at Drury Lane as 'Shylock,' and achieved a triumph. After this he became the principal actor on the London stage, his most famous parts being 'Richard III.,' 'Othello,' 'Hamlet,' 'King Lear,' and 'Sir Giles Overreach.' His last appearance was as 'Othello' at Covent Garden a few weeks before his death. He was buried at Richmond, in Surrey.

Purchased by the Trustees, January 1900. (1249.)

Seated figure to the knees, face three-quarters to the right.

Dimensions.—49½ ins. by 39½ ins.

JOHN KEATE, D.D. 1773-1852.

A caricature, drawn and etched by Richard Dighton.

Head-master of Eton School, 1809-1834. Noted for his flogging propensities. On one occasion he flogged more than eighty boys on the same day. In spite of this he was a successful head-master at a critical period in the history of the school, and was always popular with the boys.

Presented, February 1898, by Lionel Cust, Esq., F.S.A. (1116.)

Full-length, in academical dress, in profile to the left.

Dimensions.—9½ ins. by 7½ ins.

JOHN KEATS. 1795-1821.

Painted in 1821 at Rome by Joseph Severn.

Eminent poet. Born in Moorfields. Educated at a private school at Enfield; but in 1810 left school to enter upon his

studies for the surgical profession. He found these far from congenial to him; and seven years later, 1817, he retired to the Isle of Wight, and produced his 'Endymion.' This, with 'Lamia' and 'Hyperion,' are his longest poems, but his odes and sonnets are of the greatest beauty. Finding his health decline, and threatened with consumption, he sought, in company with his friend Joseph Severn, the benefit of a warmer climate in Italy; but in vain. Keats died at Rome, and was interred there in the Protestant burial ground. Upon his tomb were inscribed at his own request the following words:—"Here lies one whose name was writ in water."

Presented, January, 1859, by S. Smith Travers, Esq. (58.)

Small full-length seated figure, in profile to the right.

Dimensions—22½ ins. by 16⅔ ins.

(a.) ANOTHER PORTRAIT.

Painted by William Hilton, R.A.

Based on a miniature by Joseph Severn.

Purchased by the Trustees, March 1865. (194.)

To the waist, facing spectator.

Dimensions—29½ ins. by 24½ ins.

(b.) ANOTHER PORTRAIT.

Electrotype from a plaster mould, taken from life, in the studio of Benjamin Robert Haydon, under his superintendence.

This cast belonged to John Hamilton Reynolds, an intimate friend of John Keats, and devolved to his sister, Miss Charlotte Reynolds, of Hampstead, by whom it was presented to this Gallery, June 1883. (686.)

JOHN KEBLE. 1792-1866.

Drawn in 1863 by George Richmond, R.A.

Divine and poet. Born at Fairford, in Gloucestershire. Educated at Corpus Christi College, Oxford, and Fellow of Oriel College; curate of Southrop, and of Hursley, near Winchester, of which, after his father's death in 1835, he became vicar until his death. According to Cardinal Newman, Keble was "the true and primary author" of what is known as the 'Oxford Movement.' By his hymns, which were published in 1827 under the title of 'The Christian Year,' and another volume in 1847 as 'Lyra Innocentium,' he won himself a permanent place among English poets. His sermons and writings had a powerful effect on the religious and intellectual development of his time.

Bequeathed, April 1896, by the artist. (1043.)

Bust, face three-quarters to the right.

Dimensions.—23½ ins. by 18 ins.

CHARLES SAMUEL KEENE, 1823-1891.

Drawn in water-colours by Walton Corbould.

Artist. Born in Hornsey, the son of a solicitor. Educated at Ipswich. Early in life he developed his skill as an illustrator of books, working for the 'Illustrated London News,' and other periodicals. In 1851, he was first employed for 'Punch,' to which he continued to contribute humorous drawings up to the date of his death. These drawings have since become famous both for their excellency as black and white drawings and for their faithful and kindly survey of the humorous side of human life.

Presented, January 1903, by Mr. Thomas G. Bain. (1337.)

Small full-length standing figure, face three-quarters to the right.

Dimensions—23 $\frac{3}{4}$ ins. by 14 $\frac{3}{4}$ ins.

GEORGE KEITH, TENTH AND LAST EARL MARISCHAL OF SCOTLAND. 1693?-1778.

Painted at Rome in 1752 by Placido Costanzi.

Served under Marlborough, and was a Captain of the Guards to Queen Anne. Being attainted for his share in the Insurrection of 1715, when he proclaimed Prince James Edward Stuart at Edinburgh, he lived many years in exile, as one of the chief adherents of the Jacobite cause. He entered the Prussian service and became, in 1751, Frederick the Great's Ambassador at Paris. He received a pardon in 1759, when he returned to England; but speedily withdrew to the Continent. At Neufchatel in Switzerland, in 1762, he became the patron and friend of Rousseau. He died at Potsdam, having enjoyed the intimate friendship of Frederick II. of Prussia.

Transferred, June 1879, from the British Museum. (552.)

Small full-length standing figure, facing the spectator.

Dimensions.—17 ins. by 12 $\frac{1}{2}$ ins.

SIR HENRY KELLETT. See page 507.

JOHN PHILIP KEMBLE. 1757-1823.

Painted about 1795 by Gilbert Stuart.

Actor. A native of Prescott, in Lancashire. His father was manager of an itinerant company of actors, performing for the most part in Staffordshire and Warwickshire. John Kemble was educated at the English College at Douay, in France. He returned to England at the age of 19, and adopted the profession of the stage, first appearing in London in 1783 as Hamlet. In the ensuing years Kemble produced a series of Shakespeare's plays with a propriety of costume and richness of decoration

which had never till that time been attempted, and with an effect and energy for which his great personal advantages and refined mental cultivation eminently qualified him. The classical parts of Coriolanus, Brutus, and Cato placed him without a rival. In Richard the Third and Macbeth he was also greatly admired, while his character and conduct in society were always such as to raise the theatrical profession to a very high standard. In the year 1817 Kemble took leave of the stage, and retired to Lausanne, in Switzerland, where he died.

Presented by John Thaddeus Delane, Esq., July 1858. (49.)

To the waist, face three-quarters to the right.

Dimensions.— $29\frac{1}{2}$ ins. by $24\frac{1}{2}$ ins.

(a.) ANOTHER PORTRAIT.

A bronze bust, modelled in Liverpool in 1814, by John Gibson, R.A.

Presented by the artist, July 1862. (149.)

(b.) ANOTHER PORTRAIT.

Painted by Sir Thomas Lawrence, P.R.A.

As Hamlet in the Graveyard Scene.

This picture was exhibited at the Royal Academy in 1801, under the simple designation 'Hamlet.'

Deposited, November 1883, by the Trustees and Director of the National Gallery, to whom it had been presented in 1836 by His Majesty King William IV. (694.)

Full-length standing figure, facing the spectator.

Dimensions.— $117\frac{1}{4}$ ins. by $57\frac{3}{4}$ ins.

THOMAS KEN, BISHOP OF BATH AND WELLS. *See* page 478.

WILLIAM KENNEDY. *See* page 507.

H.R.H. EDWARD AUGUSTUS, DUKE OF KENT AND STRATHERN, K.G. 1767-1820.

Painted in 1818 by Sir William Beechey, R.A.

Fourth son of King George III. and father of Her Most Gracious Majesty Queen Victoria. Field-Marshal in the army and Governor of Gibraltar. Married at Coburg, in 1818, to Her Serene Highness Victoria Maria Louisa, youngest daughter of His Serene Highness Francis, Duke of Saxe-Coburg-Saalfeld, and widow of His Serene Highness Emich Charles, reigning Prince of Leiningen. Died at Sidmouth.

Bequeathed, October, 1881, by William Page Wood, Baron Hatherley. (647.)

To the waist, in uniform, face almost in profile to the right.

Dimensions.— $29\frac{1}{4}$ ins. by $24\frac{1}{4}$ ins.

LOYD, FIRST BARON KENYON. 1732-1802.

Commenced by George Romney and finished by Sir Martin Archer Shee, P.R.A.

Born at Gredington in Flintshire. After being articled to an attorney at Nantwich, he entered at Lincoln's Inn in 1754, and was called to the bar in 1761. Having distinguished himself in 1780 by his defence of Lord George Gordon, he was in 1782 made Attorney-General, and elected M.P. for Hindon. In 1784 he became Master of the Rolls, and in 1788 succeeded the Earl of Mansfield as Chief Justice of the King's Bench, when he received peerage. He died at Bath.

Presented, May 1877, by the Honourable Society of Judges Serjeants-at-Law. (469.)

To the waist, in Judge's robes, face three-quarters to the left. *Dimensions.*—29½ ins. by 24½ ins.

AUGUSTUS, VISCOUNT KEPPEL. 1725-1786.

Painted in 1779 by Sir Joshua Reynolds, P.R.A.

Admiral. Second son of William Anne, second Earl of Albemarle. He entered the Navy at an early age, and served in the South Seas under Commodore Anson. After a long course of distinguished service in various parts of the world, he obtained, in 1778, the rank of Admiral of the Blue. In the same year Lord Sandwich, then presiding at the Admiralty, gave him command of a fleet destined to protect the English coast. A partial engagement took place with the French fleet, but no decisive result having been obtained, the nation felt dissatisfied. Charges and counter-charges were brought against each other by Admiral Keppel and his second in command, Sir Hugh Allister. A court-martial was held at Portsmouth early in 1779, which resulted in the acquittal of Keppel, and a vote of censure on Sir Hugh. The services of Keppel were rewarded in 1782 by his elevation to the peerage as Viscount Keppel, and he was appointed First Lord Commissioner of the Admiralty.

This picture was presented by Keppel to his friend John Inning, afterwards Lord Ashburton, in acknowledgment of his naval services during the Portsmouth trial.

Purchased by the Trustees, June 1864. (179.)

Half-length, in naval uniform, face three-quarters to the left. *Dimensions.*—48½ ins. by 39½ ins.

THOMAS KILLIGREW. 1612-1683.

An old copy from a painting by Sir Anthony Van Dyck.

Wit, dramatist, and theatrical manager. British resident at Venice for Charles II. during the Commonwealth. Groom of the

Bed-chamber to Charles II. at the Restoration. In 1660 manager of the first company of actors since the Restoration, who were known as the 'King's servants,' and builder of the first theatre in Drury Lane, opened in 1663. Master of the Revels and 'King's jester.' Buried in Westminster Abbey.

Purchased by the Trustees, March 1892. (892.)

Half-length, with a dog, facing the spectator.

Dimensions.—41½ ins. by 32¾ ins.

JOHN KING, D.D. 1559?-1621.

Painted in 1620 by Daniel Mytens.

Bishop of London. A very celebrated preacher in the reigns of Elizabeth and James I. Educated at Westminster and Christ Church, Oxford. During his prelacy the statute for the burning of heretics was put in force for the last time. Bishop King was said to be "a great master of his tongue and pen," and was styled by James I. "the king of preachers." He was buried in St. Paul's, under a plain stone, with the single word "Resurgam" upon it.

Purchased, February 1882. (657.)

To the waist, face three-quarters to the right.

Dimensions.—31½ ins. by 23¼ ins.

PETER, FIRST BARON KING, F.R.S. 1669-1734.

Painted in 1720 by Daniel de Coning.

Lord Chancellor. Son of an Exeter tradesman, Jerome King. His mother Anne, daughter of Peter Locke, of a Somersetshire family, was cousin to the philosopher, John Locke. Peter King was brought up at a grammar school, and attended to his father's business. Encouraged by his learned relative, he published several theological works, and was sent to pursue his studies at the University of Leyden. In 1694 he was entered of the Middle Temple, and in 1698 called to the Bar. By the interest of Chief Justice Treby, he was returned to Parliament for Beeralston. 1701, and in 1704 inherited a considerable property, and all the manuscripts of his cousin, John Locke. Elected Recorder of Glastonbury the following year, and in July 1708 became Recorder of London, and received the honour of knighthood. One of the managers for the Commons in the impeachment of Dr. Sacheverell in 1710. He rose, in 1714, to be Chief Justice of the Common Pleas, and on the resignation of Lord Chancellor Macclesfield, was called to the woolsack. He was then raised to the peerage as Baron King of Ockham, in Surrey. Increasing infirmities compelled Lord King to withdraw from public life, and he resigned the Seal in November 1733.

Presented, May 1877, by the Honourable Society of Judges and Serjeants-at-Law. (470.)

Full-length standing figure, in judge's robes, face three-quarters to the right.

Dimensions.—77 ins. by 50 ins.

CHARLES KINGSLEY, 1819-1875, and HENRY KINGSLEY, 1830-1876.

Pen and ink drawings, after photographs, by William S. Hunt.

Eldest and third sons of the Rev. Charles Kingsley, Rector of St. Luke's, Chelsea.

Charles Kingsley, divine, author, and historian, born in Devonshire, where his father was curate, and educated at King's College, London, and Magdalene College, Cambridge; became curate of Eversley, in Hampshire, in 1842, and rector of the same place from 1844 until his death. In addition to his work as a clergyman, and in the cause of the poorer classes, he attained considerable reputation as a poet, and also as a writer of romance, his best known works being 'Yeast,' 'Alton Locke,' 'Westward Ho,' and 'Hypatia.' He exercised great influence on Society as an exponent of so-called 'muscular Christianity.' In 1860 he was appointed professor of modern history at Cambridge, in 1869 Canon of Chester Cathedral, and in 1873 Canon of Westminster Abbey. Died and buried at Eversley.

Henry Kingsley, born at Barnack, in Northamptonshire, where his father then held a living, was educated at King's College, London, and Worcester College, Oxford. In 1853 he went to the Australian Goldfields, and after a few years roving life, returned to England, where he wrote several novels, some of lasting reputation, such as 'Ravenshoe,' 'The Hillyars and the Burtons,' and 'Geoffrey Hamlyn.' Died and buried at Cuckfield in Sussex.

Presented, January 1901, by the artist. (1284-5.)

Heads in outline (vignettes).

Dimensions—8½ ins. by 6 ins. each.

JOHN JOSHUA KIRBY, F.R.S., 1716-1774, [and SARAH BULL, his Wife].

Painted by Thomas Gainsborough, R.A.

Born at Wickham Market, Suffolk, the son of John Kirby the Suffolk topographer. Settled at Ipswich and adopting art as a profession, through his early friendship with Gainsborough, the painter, afterwards devoted himself to the study and teaching of linear perspective, on which he published some important works. He was appointed teacher of perspective to George, Prince

of Wales, and in 1768 was elected President of the Incorporated Society of Artists. Buried at Kew, where Gainsborough was afterwards buried by Kirby's side. Mrs. Trimmer (see page 430) was Kirby's daughter.

Purchased by the Trustees, November 1905. (1421.)

Small full-length figures, seated in a landscape, almost facing the spectator.

Dimensions—29½ ins. by 24½ ins.

CHARLES KNIGHT. 1791-1873.

A marble bust, sculptured in 1874 by Joseph Durham, A.R.A.

Publisher and author. Born at Windsor. The son of a bookseller. He became a partner in his father's business, and devoted himself to rendering knowledge accessible to all classes. In 1832 he commenced the 'Penny Magazine,' and in 1838 the 'Penny Cyclopædia,' a work of great value. He was the editor of the 'English Cyclopædia,' and his 'Pictorial Shakespeare,' 'Popular History of England,' and 'Gallery of Portraits,' are well known.

Presented, May 1874, by his grandchildren, the sons and daughters of George and Mary Clowes. (393.)

JOHN KNOX. 1505-1572.

Painter uncertain.

The authenticity of this portrait has been called into question.

The great apostle of the Scottish Reformation was born of obscure parents in East Lothian. He entered the University of St. Andrew's about 1524, and was admitted into priest's orders before the usual age. He began preaching for the reformed religion in 1547. During the reign of Queen Mary he took refuge at Geneva, where he met Calvin. On the accession of Queen Elizabeth he returned to Scotland and became identified with the cause of the reformed religion in that country, which owed much of its success to his eloquent and vigorous preaching.

Presented, April 1859, by Walter Francis, 5th Duke of Buccleuch, K.G. (72.)

Half-length, face three-quarters to the left.

Dimensions.—Panel, 25¾ ins. by 20¾ ins.

JOHN LAKE, BISHOP OF CHICHESTER. *See* page 478.

CHARLES LAMB. 1775-1834.

Attributed to Henry Meyer.

Wit, miscellaneous writer, and essayist. Born in the Inner Temple, London. Schoolfellow, at Christ's Hospital, of S. T.

Coleridge, with whom and Lloyd, conjointly, he published his first poems in 1797. His daily occupation, from 1792 to 1825, was that of a clerk in the accountant's office of the East India Company. His best known works are 'Specimens of English Dramatic Poets,' 1808, and 'The Essays of Elia,' begun in the 'London Magazine,' 1820. Lamb, notwithstanding an impediment in his speech, was gifted with rare conversational powers, ready wit, and quaint humour. He never married, but gave up his life to the care of his elder sister, Mary, who was subject to periodical fits of insanity. With her he produced 'Tales from Shakespeare,' and 'Mrs. Leicester's School.' He died at Bay Cottage in Edmonton, where he was buried.

Purchased by the Trustees, January 1902. (1312.)

Seated figure to the knees, facing the spectator.

Dimensions.—13 ins. by 10 $\frac{3}{8}$ ins.

(a.) ANOTHER PORTRAIT.

Drawn in 1798 by Robert Hancock.

The earliest known portrait of Lamb, drawn for Joseph Cottle, of Bristol.

Purchased by the Trustees, May 1877. (449.)

To the waist, face in profile to the left.

Dimensions.—6 $\frac{5}{8}$ ins. by 5 $\frac{5}{8}$ ins.

(b.) ANOTHER PORTRAIT WITH HIS SISTER, MARY LAMB, (1764-1847.)

Painted in 1834 by Francis Stephen Cary.

This group was painted at Cary's studio in Hart Street, Bloomsbury, during the visits of Charles and Mary Lamb to the Rev. Henry F. Cary, father of the artist, at the British Museum. In 1796 Mary Lamb, who was also possessed of much literary genius herself, in a sudden fit of insanity took her invalid mother's life. Her brother devoted his life to her care, but she survived him for thirteen years.

Presented, December 1895, by Edward Robert Hughes, Esq. (1019.)

Full-length figures, he seated at a table and his sister standing by him.

Dimensions.—44 $\frac{1}{2}$ ins. by 33 $\frac{1}{2}$ ins.

JOHN LAMBERT. 1619-1683.

Painted by Robert Walker.

A distinguished general in the Civil Wars. He was descended from a good family in Yorkshire, and studied for the law, but on the commencement of hostilities between the King and the

Parliament, took service in the army of the latter. He was present at the battles of Marston Moor, Pontefract, and Preston, and later on gained a victory over the Scotch at Inverkeithing, in Fifeshire. Though he supported Cromwell as Protector, Lambert opposed his assumption of regal power, and eventually quarrelled with Cromwell, who deprived him of his commands. Having the confidence of the army, he was the most powerful leader after Cromwell's death. He was the principal member of the 'Committee of Safety' which opposed by military force the restoration of Charles II., and was in consequence thrown into the Tower. Being excepted from the Act of Indemnity, he was tried and condemned, but, behaving with great submission, was reprieved and banished to the Island of Guernsey, where he resided during the remainder of his life.

Purchased by the Trustees, November 1867. (252.)

To the waist, in armour, face three-quarters to the left.

Dimensions.—Oval frame, 29½ ins. by 24½ ins.

JOSEPH LANCASTER. 1778-1838.

Painted by John Haslitt.

Founder of the system of popular education known by his name. Born in Southwark. Lancaster was a member of the Society of Friends, and opened a school for neglected children about the year 1798, near the residence of his father, once a soldier in the Foot Guards, and at that time a basket-maker in Newington Butts. He afterwards established a school in St. George's Fields, where nearly a thousand children were to be seen assembled in one room in perfect order and silence. Having attracted the notice of the Duke of Bedford, in 1805, he was presented to King George III. at Weymouth, who on that occasion addressed the following memorable words to him:—"I wish that every" "poor child in my dominions may be able to read his Bible." He died at New York.

Presented by his personal friend, Samuel Sharwood, Esq., April 1860. (99.)

To the waist, face three-quarters to the right.

Dimensions.—29½ ins. by 24½ ins.

WALTER SAVAGE LANDOR. 1775-1864.

Painted by William Fisher.

Poet and prose writer. Born at Warwick. Educated at Rugby and Oxford. Having sold his estates he, in 1808, went to Spain and fought as a volunteer in the Peninsular War. In 1815 he settled at Florence, and resided there the greater part of his life. His best known work is the 'Imaginary Conversations of Literary Men and Statesmen.' His death occurred at Florence.

Landor occupies a distinguished position among English prose writers.

Bequeathed by H. Crabb Robinson, Esq., F.S.A., March 1867. (236.)

Half-length seated figure, face three-quarters to the right.

Dimensions.— $35\frac{1}{4}$ ins. by $27\frac{1}{2}$ ins.

SIR EDWIN HENRY LANDSEER, R.A. 1802-1873.

Painted by Sir Francis Grant, P.R.A. (the dog's head by Sir Edwin Landseer).

Distinguished animal painter; third son of John Landseer, the engraver; born in London. He received his first instruction in art from his father, and afterwards studied at the Royal Academy, and under B. R. Haydon. At the age of 13 he obtained a medal from the Society of Arts, and exhibited for the first time at the Royal Academy in 1817. He was elected an Associate in 1827, and a full Academician in 1830. In 1850 he received the honour of knighthood; but on the decease of Sir C. Eastlake in 1865 declined the office of President of the Academy. A large number of his works have been engraved, chiefly by his brother Thomas Landseer, A.R.A. He died at St. John's Wood, and was buried in St. Paul's Cathedral. In the following year his collected works were exhibited at Burlington House.

Presented, May 1890, by Henri, Marquis de Rochefort-Luçay. (834.)

Standing figure nearly to the knees, face three-quarters to the left.

Dimensions.— $44\frac{1}{2}$ ins. by $34\frac{3}{4}$ ins.

(a.) ANOTHER PORTRAIT.

Drawn at the age of 50, by Sir Francis Grant, P.R.A.

Pen and ink sketch, from the life, on white paper.

The pheasants and woodcock were etched by Sir Edwin as headings for game-cards in use at Woburn Abbey.

Presented, July 1876, by Charles, second Viscount Hardinge, a Trustee of the Gallery. (436.)

To the waist, with palette, face nearly full.

Dimensions.— $8\frac{1}{2}$ ins. by $10\frac{1}{2}$ ins.

(b.) ANOTHER PORTRAIT.

Sketched in oils by Sir Francis Grant, P.R.A.

Stated by the artist to be the first study, done at one sitting, for the large portrait in this Gallery (No. 834), but more probably a study for the portrait formerly in the possession of Mr. Hills.

Presented, December 1895, by Sir Richard Quain, Bart, M.D., F.R.S. (1018.)

Half-length, with palette, almost facing the spectator.

Dimensions.— $11\frac{3}{4}$ ins. by $9\frac{1}{4}$ ins.

(c.) ANOTHER PORTRAIT.

Painted by John Ballantyne, R.S.A.

Represented in Baron Marochetti's studio, modelling one of the great Lions, which were placed in Trafalgar Square, 31st January 1867.

Presented, May 1890, by William Agnew, Esq. (835.)

Dimensions.— $30\frac{1}{2}$ ins. by $43\frac{1}{2}$ ins.

THOMAS LANDSEER, A.R.A. 1795-1880.

Drawn in chalks by his brother Charles Landseer, A.R.A.

Engraver. Eldest son of John Landseer and brother of Sir Edwin Landseer, whose works owed much of their popularity at first to his brother's fine and spirited engravings. Elected an Associate of the Royal Academy in 1868.

Purchased by the Trustees, April 1898. (1120.)

Bust, face three-quarters to the right.

Dimensions.— $13\frac{1}{2}$ ins. by $9\frac{3}{4}$ ins.

EDWARD WILLIAM LANE. 1801-1876.

A plaster statue, in Egyptian costume, modelled by his brother, Richard James Lane, A.R.A.

Arabic scholar. Born at Hereford. Published a 'Description of Egypt' from notes made during his own travels, when he adopted the native dress, and also 'Account of the Manners and Customs of the ancient Egyptians.' Translator and editor of 'The Thousand and One Nights.'

Presented, June 1893, by his great-nephew, Stanley Lane Poole, Esq. (940.)

WILLIAM PETTY, FIRST MARQUESS OF LANSDOWNE. 1737-1805.

Painted by Sir Joshua Reynolds, P.R.A.

Better known as the second Earl of Shelburne. One of the foremost statesmen of his time. Educated at Christ Church, Oxford. In early life he served as a volunteer under Prince Ferdinand. Subsequently he was distinguished by the confidence and friendship of the great Lord Chatham, in whose administration of 1766 Lord Shelburne filled the office

of Secretary of State. His removal from office in the autumn of 1768 by Lord Chatham's colleagues was one main motive for Lord Chatham's own resignation which ensued. For many years Lord Shelburne continued one of the principal and most eloquent adversaries of Lord North in the House of Peers. On the fall of Lord North, in 1782, he became Secretary of State under Lord Rockingham; and on the death of Lord Rockingham, a few months afterwards, he was himself named Prime Minister, but his administration endured no longer than the month of April following. In 1784 he was created Marquess of Lansdowne, and his later years were in a great measure devoted to the pursuits of art and literature.

Presented by his son, Henry, third Marquess of Lansdowne, K.G., June 1858. (43.)

To the waist, in peer's robes, face three-quarters to the left.

Dimensions.— $29\frac{1}{2}$ ins. by $24\frac{1}{2}$ ins.

HENRY PETTY-FITZMAURICE, THIRD MARQUESS OF LANSDOWNE,
K.G. 1780-1863.

Painted in 1806 by Henry Walton.

Born at Shelburne House, son of the first Marquess. He was educated, first at Westminster, and afterwards at Edinburgh, and at Trinity College, Cambridge. After travelling a few months on the continent, he entered into public life, and shortly after attaining his majority, was returned to Parliament, under his father's influence, as member for Calne. Lord Henry Petty, on the accession of the Whigs to office under Lord Grenville and Fox in 1806, was nominated Chancellor of the Exchequer, and at the same time returned to Parliament as member for the University of Cambridge, in succession to Pitt. Lord Henry Petty resigned, together with his colleagues, in the spring of 1806, and in 1809 succeeded his half-brother in the Lansdowne peerage. In 1827 Lord Lansdowne became Home Secretary in Canning's administration, and filled several other high Cabinet offices, between that period and his retirement under the pressure of age in 1852. He was also, even beyond the sphere of politics, a nobleman of very extended taste and knowledge, and showed himself a most liberal patron of literature, science, and the fine arts. He was a foundation Trustee of this Gallery. He died at Bowood.

Purchased by the Trustees, June 1864. (178.)

To the waist, face almost in profile to the right.

Dimensions.— $20\frac{1}{4}$ ins. by $24\frac{1}{4}$ ins.

ANOTHER PORTRAIT.

Drawn in pencil in 1838 by Edmund Thomas Parris.

Purchased by the Trustees, July 1904. (1383.)

Bust, three-quarters to the right.

Dimensions—10 $\frac{3}{4}$ ins. by 8 ins.

For OTHER PORTRAITS, see pages 486, 499 & 511.

DIONYSIUS LARDNER, F.R.S., LL.D. 1793-1859.

Miniature painting by Miss Fortunée De Lisle.

Scientific writer. Born at Dublin. In 1828 elected Professor of Natural Philosophy in University College, London. In 1831 commenced 'The Cabinet Encyclopædia,' completed in 1849 133 volumes. Also edited 'The Edinburgh Cabinet Library' and 'The Museum of Science and Art,' and many other scientific works.

Presented, April 1896, by his son, George Darley Lardner, F.R.S. (1039.)

Seated figure, face three-quarters to the left.

Dimensions.—4 $\frac{5}{8}$ ins. by 3 $\frac{1}{2}$ ins.

HUGH LATIMER, D.D. 1485?-1555.

Painted in 1555 by an unknown artist.

Bishop of Worcester. Protestant martyr. Born at Threapston in Leicestershire. Educated at Cambridge. The martyrdom of John Bilney at Norwich inspired him with courage to urge King Henry VIII. to render the Bible accessible to all classes. Through the influence of Queen Anne Boleyn, and Thomas Cromwell, Lord of Essex, he was raised in 1535 to the Bishopric of Worcester. In which, after three years, from motives of conscience, he resigned. Latimer was a popular preacher, and his freedom of speech at that time in no way displeasing to the King. After the death of the Earl of Essex he was committed to the Tower, and released in the reign of Edward VI., when he resided at Cranmer at Lambeth. In the reign of Queen Mary he became again a close prisoner. He was conveyed with his friends Ridley and Cranmer to Oxford. After formal degradation, he was brought with Ridley to the stake, when he uttered the memorable words to his companions, "Be of good cheer, brother, we shall this day kindle such a torch in England, as I trust, shall never be extinguished."

Purchased by the Trustees from the Church House at Cambridge, March 1870. (295.)

Half-length, facing the spectator.

Dimensions.—21 $\frac{1}{2}$ ins. by 16 $\frac{1}{2}$ ins.

WILLIAM LAUD, D.D. 1573-1645.

Copied by Henry Stone from the original picture by Sir Anthony Van Dyck at Lambeth Palace.

Archbishop of Canterbury. Born at Reading. Was the son of a clothier, and received his early education in the Free Grammar School of his native town, whence in 1589 he was removed to St. John's College, Oxford, of which College he, in 1611, was appointed President. Passing through a long gradation of ecclesiastical honours he finally, in 1633, became Archbishop of Canterbury and Chancellor of the University of Dublin. The zeal which he displayed for church conformity, and his endeavours to introduce the English liturgy into Scotland, were, no doubt, honest and sincere, but cannot be regarded as prudent or discreet. His conduct raised against him a host of angry enemies. At the commencement of the Long Parliament he was impeached by the Commons, and sent to the Tower. He was brought to trial in March 1644, and defended himself throughout with courage and ability. The judges gave it to be understood that the charges contained no legal treason; whereupon the Commons changed the impeachment into an ordinance for his execution, to which the Lords assented. He suffered death on Tower Hill with courage and piety.

Purchased by the Trustees, March 1864. (171.)

Standing figure to the knees, facing the spectator.

Dimensions.—47½ ins. by 36¼ ins.

SIR EDWARD LAW. See ELLENBOROUGH.

JOHN LAW, OF LAURISTON. 1671-1729.

Painted by Alexis Siméon Belle.

Projector of the Mississippi Scheme in France. The son of a wealthy goldsmith of Edinburgh. After killing an adversary in a duel, Law went to Paris, and having there obtained the patronage of the Regent Duke of Orleans, established his bank in 1716, by Royal authority. Early in 1720, having embraced the Roman Catholic faith, he was appointed Comptroller General of the Finances in France. His system of banking, called the Mississippi Scheme, was principally based on the issue of a paper currency, with a view of paying off the French national debt. This system, promising at first, was the cause of the wildest speculation, and came to a sudden and ruinous crash within a very few months, when Law withdrew abruptly to Brussels. After wandering through various countries of Europe, he finally settled at Venice, and died there in poverty. When at the height of his power.

Voltaire thus wrote of him, "I have seen him come to Court followed humbly by dukes, by marshals, and by bishops."

Purchased by the Trustees, March 1865. (191.)

To the waist, face three-quarters to the right.

Dimensions.— $31\frac{1}{2}$ ins. by $24\frac{3}{4}$ ins.

SIR HENRY MONTGOMERY LAWRENCE, K.C.B. 1806-1857.

A miniature on ivory by a native Indian artist.

Defender of Lucknow. Elder brother of Lord Lawrence, the Governor-General of India. He was born in Ceylon and educated at Addiscombe. Having served with distinction under Sir George Pollock during the Cabul campaign of 1843, he was appointed in 1846 British Resident at Lahore, and made K.C.B. in 1848. In 1849 he was, with his brother, John Lawrence, and Charles G. Mansel, Governor of the Punjab, but resigned in 1853. On the annexation of Oudh in 1856, Sir Henry became Chief Commissioner of that Kingdom. He died in the Residency of Lucknow from the effects of a wound received during the Mutiny.

Presented, November 1884, by Charles, second Viscount Hardinge, F.S.A., a Trustee of the Gallery. (727.)

To the waist, face three-quarters to the left.

Dimensions.— $4\frac{1}{8}$ ins. by $3\frac{1}{4}$ ins.

JOHN LAIRD MAIR, BARON LAWRENCE, G.C.B., K.C.S.I., D.C.L., LL.D. 1811-1879.

Painted by George Frederick Watts, R.A.

Governor-General of India. Educated at Foyle College, Londonderry, and at Haileybury. He went out to India in 1829, and his brilliant abilities were first displayed in the capacity of Commissioner of the provinces added to the Indian Empire after the first Sikh war. On the annexation of the Punjab in 1849 he was appointed Chief Commissioner of that great province, which, by the admirable reorganisation effected by him and his fellow-commissioners, was so completely reconciled to British rule that it remained faithful throughout the great Mutiny of 1857. For his distinguished services during that eventful period Lawrence was rewarded with a baronetcy and the Grand Cross of the Bath, and in 1863 he succeeded Lord Elgin as Governor-General of India. On his retirement in 1869 he was raised to the peerage as Baron Lawrence of the Punjab. After his return to England Lord Lawrence took an active interest in educational questions, and was chairman of the London School Board from 1870 to 1873. He died in London.

Presented, December 1895, by the artist. (1005.)

Bust, facing the spectator.

Dimensions.— $23\frac{1}{2}$ ins. by $19\frac{1}{2}$ ins.

ANOTHER PORTRAIT.

A terra-cotta bust, modelled by Sir Joseph Edgar Boehm, Bart., R.A.

Presented, July 1885, by the artist. (786.)

STRINGER LAWRENCE. 1697-1775.

Painted by Thomas Gainsborough, R.A.

General. A gallant soldier, who, after distinguishing himself in the contest between Great Britain and Spain, and attaining the rank of Major, was selected by the East India Company to command their forces against the French on the coast of Coromandel. He was the first to establish military discipline, and contributed greatly towards the permanent security of our Indian possessions, especially by his defence of Trichinopoly and the reduction of Pondicherry. At Trichinopoly he was ably supported by Robert Clive, who served second in command under him. Lawrence held sway in India during a period of twenty years, from 1746 to 1766. A monument to commemorate his services was erected by the East India Company in Westminster Abbey, and his statue, at first placed in the court room of the East India House, London, is now in the India Office, Whitehall.

Presented, February 1888, by Colonel Henry Yule, C.B., R.E. (Bengal), a member of the Council of India. (777.)

To the waist, in uniform, face three-quarters to the left.

Dimensions.— $29\frac{1}{4}$ ins. by $24\frac{1}{4}$ ins.

SIR THOMAS LAWRENCE, P.R.A. 1769-1830.

A copy, by Richard Evans, from the unfinished picture by Sir Thomas Lawrence, now in the possession of the Royal Academy of Arts.

Portrait painter. Born at Bristol, the son of an innkeeper at Devizes. At the early age of 10 he began to take crayon portraits at Oxford, and soon after established himself at Bath, where he met with extraordinary success. In his 17th year he commenced oil painting, and in 1787 entered as a student at the Royal Academy. He was elected an Associate in 1791, and a full Academician in 1794. On the death of West in 1820, he was appointed President. He formed a fine collection of drawings by the great masters, which was dispersed after his death. He died in Russell Square, and was buried in St. Paul's Cathedral. He was never married.

Purchased by the Trustees, June 1868. (260.)

Standing figure to below the waist, face nearly in full.

Dimensions.—35 ins. by 27 ins.

ANOTHER PORTRAIT.

A marble bust, sculptured in 1830 by Edward Hodges Baily, R.A.

Purchased by the Trustees, May 1867. (239.)

SIR AUSTEN HENRY LAYARD, G.C.B. 1817-1894.

Drawn by George Frederick Watts, R.A.

Explorer and diplomatist. Famous for his excavations at Nineveh and Babylon, the main results of which are deposited in the British Museum. Entered Parliament in 1852, and served as Under Secretary for Foreign Affairs and First Commissioner of Works. Ambassador at Constantinople from 1877 to 1880.

Presented, December 1895, by the artist. (1006.)

Head, three-quarters to the right.

Dimensions.— $23\frac{1}{2}$ ins. by $19\frac{1}{2}$ ins.

WILLIAM EDWARD HARTPOLE LECKY, P.C., O.M., 1838-1903.

Painted in 1878 by George Frederick Watts, R.A.

Eminent historian and philosopher. Born at Monkstown near Dublin, the son of an Irish squire. Educated at Cheltenham College, and Trinity College, Dublin. In 1861 he published his first work 'Leaders of Public Opinion in Ireland,' and in 1865 'The History of the Rise and Influence of Rationalism in Europe,' followed in 1869 by the 'History of European Morals from Augustus to Charlemagne.' These works established his reputation as a thinker and historian. In 1878 he published the first two volumes of his 'History of England in the Eighteenth Century,' which was not completed till the issue of the eighth volume in 1890. In 1896 he was elected M.P. for Dublin University and attained some eminence in the House of Commons. From 1895 to his death he was a Trustee of the National Portrait Gallery.

Presented, November 1903, by the artist. (1350.)

Bust, face almost profile to the right.

Dimensions.— $25\frac{1}{2}$ ins. by $20\frac{1}{2}$ ins.

ANOTHER PORTRAIT.

Terra-cotta bust modelled by Sir Joseph Edgar Boehm, Bart., R.A.

Presented, March 1904, by his widow. (1360.)

FRANCIS DASHWOOD, FIFTEENTH BARON LE DESPENCER, 1708-1781.

Painted probably by Nathaniel Dance, R.A.

As Sir Francis Dashwood he was notorious for his profligate and blasphemous practices, especially as founder of the community of so-called 'Franciscan' monks at Medmenham Abbey. He was, however, a man of culture and learning, and one of the founders of the Society of Dilettanti in 1732. As a member of parliament he attained some prominence as a supporter of the Earl of Bute, who,

in 1762, made him Chancellor of the Exchequer. His ill-considered tax on cider caused the fall of Bute's Ministry, after which Dashwood was summoned to Parliament as fifteenth Baron Le Despencer in right of his mother. He died at West Wycombe and was buried there.

Purchased by the Trustees, May 1903. (1345.)

To the waist facing the spectator, face three-quarters to the right.

Dimensions.—29 ins. by 24 ins.

JOHN LEECH. 1817-1864.

Drawn in water-colours by Sir John Everett Millais, Bart., R.A.

Artist and caricaturist. Born in London, of Irish extraction, and educated at the Charterhouse, where he became a friend of Thackeray; he studied medicine, but an inclination for art prevailed, and in 1840 he began to contribute drawings to the magazines. In 1841 Leech made his first appearance as contributor to 'Punch,' to which he ever afterwards devoted his art. He was gifted with great facility of invention. His designs were subtle illustrations of human character, and afforded records of political history in the most amusing form, without being open to the charge of exaggeration and want of taste. Leech died at a comparatively early age mainly from overwork.

Purchased by the Trustees, June 1892. (399.)

Bust, face three-quarters to the left.

Dimensions.—10½ ins. by 8½ ins.

ANOTHER PORTRAIT.

Plaster bust, modelled by Sir Joseph Edgar Boehm, Bart., R.A.

Purchased by the Trustees, March 1891. (866.)

THOMAS OSBORNE, FIRST DUKE OF LEEDS, K.G. 1631-1712.

Drawn and engraved from the life by Robert White.

Statesman. Only surviving son of Sir Edward Osborne, Bart., of Kiveton, Yorkshire. Elected M.P. for York, 1665. Succeeded Lord Clifford as Lord High Treasurer in 1673, and in the following year was created Earl of Danby. For five years Danby practically governed the country. Becoming unpopular, he was impeached for corruption and misgovernment at the instigation of the Earl of Shaftesbury in 1678, and thrown into prison, where he remained for several years. Lord Danby took a prominent part in the Revolution, and was in 1689 created Marquess of Carmarthen, and in May 1694 promoted to the dukedom of

Leeds. After the accession of Queen Anne he joined the High Church party and avowed himself a supporter of Dr. Sacheverell.

Purchased by the Trustees, March 1881. (631.)

To the waist, in Garter robes, face three-quarters to the right.
Dimensions.— $15\frac{1}{8}$ ins. by $10\frac{3}{4}$ ins.

For ANOTHER PORTRAIT, see SUPPLEMENT, page 533.

FRANCIS GODOLPHIN OSBORNE, MARQUESS OF CARMARTHEN,
 AFTERWARDS FIFTH DUKE OF LEEDS. 1751-1799.

Painted by George Knapton.

His name Godolphin indicates the family from which, through his mother, he was descended. He thereby was a great grandson of the illustrious John Duke of Marlborough. Educated at Westminster and Christ Church, Oxford. He sat in Parliament for Eye and for Helston 1774 and 1775, and was called to the Upper House in 1776 as Baron Osborne of Kiveton. Lord Carmarthen held office in the Royal Household. He was appointed Secretary of State for Foreign Affairs under Pitt in 1783, and resigned office in 1791. He succeeded his father in the dukedom 1789.

Presented, June 29th, 1888, by Walter, 4th Earl of Chichester. (801.)

To the waist, in masquerade dress, face three-quarters to the left.

Dimensions.— $27\frac{1}{4}$ ins. by 35 ins.

WILLIAM LEGGE. 1609?-1672.

Painted by Jacob Huysman.

Royalist Colonel. Quitted Ireland at an early age, to serve in the wars of Gustavus Adolphus and Prince Maurice. On the accession of Charles I., he received appointments in the Royal household, and throughout the Civil War maintained a steady allegiance to the Crown. In 1644 Legge was successfully appointed Governor of Chester and of Oxford, relinquishing the latter for personal attendance on the King, which terminated in 1647, at the Isle of Wight. The King afterwards recognised his fidelity in a special message to Prince Charles. Legge was wounded and taken prisoner at Worcester in 1651. After the Restoration he declined a peerage, and died at his house in the Minories, near the Tower of London.

Presented, July 1878, by his descendant William Walter, fifth Earl of Dartmouth. (505.)

Standing figure more than half-length, in buff coat, face three-quarters to the right.

Dimensions.— $48\frac{1}{2}$ ins. by $37\frac{1}{2}$ ins.

ROBERT DUDLEY, EARL OF LEICESTER, K.G. 1531-1588.

Painter unknown.

One of Queen Elizabeth's earliest favourites, and the only one who succeeded in retaining her favour to the close of his career. Son of John Dudley, created Duke of Northumberland during the reign of Edward VI., and grandson of the rapacious minister whose name is associated with that of Empson in the annals of Henry VII.'s reign. His brother, Lord Guilford Dudley, married and suffered death with the unfortunate Lady Jane Grey. In 1585 the Earl of Leicester (so created in 1564) was appointed lieutenant-general of the forces sent to assist the Dutch against the Spaniards. His expedition at first gained several advantages, but failed in an attempt at Zutphen, under the walls of which his nephew, the gallant Sir Philip Sidney, fell. In 1588 he was placed at the head of the army raised to resist the expected invasion of the Spaniards, and was mentioned by name as lieutenant-general in Queen Elizabeth's famous speech at the review of her troops at Tilbury. He died at Cornbury, in Oxfordshire.

Purchased by the Trustees, June 1860. (105.)

To the waist, face three-quarters to the right.

Dimensions.—19 ins. by 14½ ins.

ANOTHER PORTRAIT.

Attributed to Federico Zuccaro.

Purchased by the Trustees, May 1877. (447.)

Half-length standing figure, face three-quarters to the left.

Dimensions.—42 ins. by 32 ins.

ANTHONY LEIGH. Died 1692.

Painted in 1689 by Sir Godfrey Kneller.

Comedian. Born in Northamptonshire. Joined the Duke of York's Company of actors, at Dorset Garden Theatre, in 1672. Became a favourite actor with Charles II. His most famous character was 'The Spanish Fryar,' in Dryden's play, in which character he is here depicted.

Presented, November 1900, by Mrs. Wylie, in memory of her husband, Charles James Wylie, Esq. (1280.)

Full length standing figure in costume, facing the spectator.

Dimensions.—91¼ ins. by 56 ins.

FREDERIC, BARON LEIGHTON OF STRETTON, P.R.A. 1830-1896.

Painted in 1881 by George Frederick Watts. R.A.

Eminent painter. Born at Scarborough. Studied painting at Rome, Florence, Frankfort-on-the-Maine, and Brussels. In 1855

exhibited his great picture, 'Cimabue's Madonna carried in Procession through Florence.' Elected R.A. 1869, and President of the Royal Academy, 1878, in which capacity he acted as a Trustee of this Gallery. For his numerous services to his country and to the cause of Art, Leighton was created a Baronet in 1886, and in January 1896 elevated to the Peerage, being the first painter upon whom this honour has been conferred. He died before taking his seat in the House of Lords, and was buried in St. Paul's Cathedral.

Presented by the artist, July 1896. (1049.)

Seated figure almost half-length, face in profile.

Dimensions.— $38\frac{1}{2}$ ins. by $29\frac{3}{8}$ ins.

SIR PETER LELY. 1617-1680.

Painted by himself.

The most fashionable painter of the Reign of Charles II. The name of his father, a captain of infantry, was Van der Faes. He was born at Soest in Holland, and studied under Pieter de Grebber at Haarlem. He came to England in 1643, and the King sat to him. He is said also to have painted Oliver Cromwell. During the reign of Charles II. he painted all the beauties of the Court. He died suddenly whilst painting the Duchess of Somerset, and was buried in Covent Garden Church.

Purchased by the Trustees, November 1893. (951.)

Head only, face three-quarters to the right.

Dimensions.— $17\frac{3}{4}$ ins. by $13\frac{7}{8}$ ins.

MARGARET DOUGLAS, COUNTESS OF LENOX. 1515-1578.

Painter unknown.

Daughter of Margaret Tudor, daughter of King Henry VII., by her second husband, Archibald Douglas, Sixth Earl of Angus; married in 1544 to Mathew Stuart, Earl of Lenox, by whom she was mother of Henry, Lord Darnley, and grandmother of King James I. Buried in Westminster Abbey.

Presented, February 1875, by Dr. Hugh Diamond, F.S.A., in fulfilment of the wishes of Theresa, his late wife. (401.)

Bust, face three-quarters to the left.

Dimensions.—Panel, $14\frac{3}{4}$ ins. by $11\frac{1}{2}$ ins.

ANOTHER PORTRAIT.

Sculptor unknown.

Electrotyped from the alabaster effigy on her monument in Westminster Abbey.

Purchased by the Trustees, November 1872. (358.)

WILLIAM LENTHALL. 1591-1662

Painter unknown.

Speaker of the House of Commons. Born at Henley-on-Thames. Entered a commoner at St. Alban Hall, Oxford, and studied law at Lincoln's Inn. He was elected in 1639 to represent Woodstock during the Long Parliament, and chosen Speaker, which office he filled until Cromwell dismissed the Parliament in 1653. He occupied the chair, January 4th, 1642, when King Charles entered the House to demand the surrender of the five Members. After the death of the Protector, Lenthall (who resided in the Speaker's house, then in Chancery Lane) reassembled the Parliament, December 26th, 1659. In the ensuing month of February, however, the Long Parliament dissolved itself, and shortly after the Restoration, which he favoured, Lenthall retired into private life.

Purchased by the Trustees, April 1857. (12.)

Seated figure to below the knees, in robes, face three-quarters to the right.

Dimensions.—56 ins. by 44 ins.

CHARLES ROBERT LESLIE, R.A. See page 503.

HUBERT LE SUEUR. 1595?-1650?

An electrotype impression of a rare medal by Warin.

A native of Paris. Came to England about 1628, and executed the statue of Charles I. at Charing Cross. He was employed by the King, Archbishop Laud, the Earl of Portland, and others. His works in bronze and copper have great merit.

Presented, February 1893, by Lionel Cust, Esq., F.S.A. (939.)

GEORGE HENRY LEWES, 1817-1878.

Drawn in 1840 by Anne Gliddon.

Miscellaneous writer. Author of 'A Biographical History of Philosophy,' 1845-6, 'The Life of Goethe,' 1855, and other works of a critical or philosophical nature. Died at the Priory, St. John's Wood.

Presented, May 1904, by Edmund A. Lewes, Esq. (1373.)

Standing figure to the knees, face three-quarters to the right.

Dimensions.—7½ ins. by 6¾ ins.

SIR GEORGE CORNEWALL LEWIS, BART. 1806-1863.

Drawn in chalks by George Richmond, R.A.

Statesman and man of letters. Educated at Eton and Christ Church, Oxford. Financial Secretary to the Treasury. 1850-

1852, Chancellor of the Exchequer, 1855, Home Secretary, 1859, Secretary for War, 1861. Lewis published a great number of works on philology, classical literature, and political government, and was a man of vast knowledge and unbounded industry.

Purchased by the Trustees, July 1896. (1063.)

Head only, nearly full face.

Dimensions.—17 ins. by 14 ins.

JOHN FREDERICK LEWIS, R.A. *See* SUPPLEMENT, page 533.

MATTHEW GREGORY LEWIS. 1775-1818.

Painted by Henry William Pickersgill, R.A.

Generally known as 'Monk Lewis'; romance writer and dramatist. Author of 'The Monk,' 'Tales of Wonder,' and 'The Castle Spectre.' Educated at Westminster and at Weimar. He afterwards obtained a seat in Parliament for the borough of Hindon, but made no figure in the House. His style of writing is thus signalised by Byron in 'English Bards and Scotch Reviewers':—

"Oh, wonder-working Lewis! Monk or Bard,"

"Who fain wouldst make Parnassus a churchyard!"

He died at sea in returning from his possessions in Jamaica.

Purchased by the Trustees, March 1876. (421.)

Half-length seated figure, face three-quarters to the left.

Dimensions.—29½ ins. by 24½ ins.

HENRY PARRY LIDDON, D.D. 1829-1890.

Drawn in chalks in 1866 by George Richmond, R.A.

Born in Hampshire. Son of Captain Matthew Liddon, R.N., an Arctic explorer. Educated at King's College School, London, and Christ Church, Oxford, of which he became a student. At Oxford he became associated with Pusey and Keble, and shared their views. After serving as a curate at Wantage he became in 1854 Vice-Principal of Cuddesdon College, and in 1859 returned to Oxford as Vice-Principal of St. Edmund's Hall, and resumed his connexion with Pusey. Liddon became eminent as a preacher, and after his appointment in 1870 to a canonry in St. Paul's Cathedral he began by his sermons to exercise a powerful and remarkable influence on London life. Few churchmen have been so popular with all classes as Liddon, though he never laid himself out to seek the popularity which he obtained. Buried in St. Paul's Cathedral.

Purchased by the Trustees, July 1896. (1060.)

To the waist, almost full face, face slightly turned to the left.

Dimensions.—28½ ins. by 21 ins.

WILLIAM LIGHT. 1784-1838.

Drawn by George Jones, R.A.

Colonel in the Army. Son of a commander in the Indian navy and a Malayan princess. Served in the Peninsular war. Surveyor-General of the Colony of South Australia and founder of the city of Adelaide, where he was buried.

Presented, November 1871, by the widow of the artist. (982 c.)

Head slightly turned to the left.

Dimensions.— $5\frac{1}{2}$ ins. by $4\frac{1}{2}$ ins.

EDWARD FIENNES DE CLINTON, FIRST EARL OF LINCOLN, K.G.
1512-1585.

Painted by Cornelius Ketel.

Lord High Admiral of England. Married to Lady Talboys, mistress of Henry VIII. Commanded the fleet under Edward VI., Mary, and Elizabeth. Buried at Windsor.

Purchased by the Trustees, June 1892. (900.)

Seated figure, face three-quarters to the left.

Dimensions.— $35\frac{1}{4}$ ins. by $29\frac{1}{4}$ ins.

MONTAGU BERTIE, SECOND EARL OF LINDSEY, K.G. 1608?
1666.

Painter uncertain.

Royalist and personal adherent of Charles I. Fought at Edgehill and Naseby. Hereditary Lord High Chamberlain of England.

Presented, April 1898, by Sir Coutts Lindsay, Bart., a Trustee of the Gallery. (1124.)

Bust in armour, face three-quarters to the right.

Dimensions.—Oval, $25\frac{3}{4}$ ins. by $20\frac{1}{2}$ ins.

JOHN LINNELL. *See* page 503.

EDWARD, BARON LITTLETON (or LYTTTELTON) of MOUNSLOW.
1589-1645.

Copied from a portrait by Sir Anthony Van Dyck.

Lord Keeper. Son of Edward Littleton, Chief Justice of North Wales. Born at Mounslow, in Shropshire. Educated at Christ Church, Oxford, and called to the bar at the Inner Temple. He succeeded his father as Chief Justice of North Wales in 1621, and was elected Recorder of London, 1631. He was made Solicitor-General, and knighted in 1634, and promoted to be Chief Justice of Common Pleas, 1640. On the flight of Lord Keeper Finch, the Seal was delivered to Littleton in January 1641, when

he was created Baron Littleton of Mounslow. The trying circumstances in which he was placed, at the beginning of the contention between the King and the Parliament, affected his bodily health. He followed the King to York, having sent on the Great Seal before him, but was depressed in spirit. He afterwards became colonel of a regiment of foot-soldiers, consisting of gentlemen of the legal profession. His first wife was Anne, daughter of John Lyttelton, of Frankley. He was buried in the Cathedral of Christ Church, Oxford.

Presented, May 1877, by the Honourable Society of Judges and Serjeants-at-Law. (473.)

Half-length, in judge's robes, face three-quarters to the right.

Dimensions.—49½ ins. by 39 ins.

DAVID LIVINGSTONE, LL.D., D.C.L. 1813-1873.

Drawn in 1857 by Joseph Bonomi.

African traveller and missionary. Born at Blantyre, near Glasgow. Worked when young in the cotton mills in that town, but resolving to devote himself to missionary work, offered himself in 1838 to the London Missionary Society, and was sent out to Port Natal. Here he met the Rev. Robert Moffat, whose daughter he afterwards married. He spent his life in exploring the interior of Africa, and on two occasions, in 1865 and 1870, expeditions were sent out in search of him. He died of dysentery at Ilala, near Lake Bangweolo. Buried at Westminster Abbey. Livingstone wrote 'Travels and Researches in South Africa,' published in 1857, and 'Expedition to the Zambesi,' in 1865. His 'Last Journals' were published after his death.

Presented, March 1874, by William Smith, Esq., F.S.A. (386.)

Bust in profile to the right.

Dimensions.—7½ ins. by 6½ ins.

ANOTHER PORTRAIT.

Painted by Frederick Havill.

Presented, April 1896, by John Lillie, Esq. (1040.)

Seated figure to below the knees, face three-quarters to the left.

Dimensions.—41¾ ins. by 32¾ ins.

WILLIAM LLOYD, D.D. 1627-1717.

Drawn and engraved from the life by David Loggan.

Bishop of St. Asaph. One of the seven bishops who were sent to the Tower in 1688. He was the son of Richard Lloyd, rector of Tilehurst, Berkshire, and was educated at Oxford; he was for some years vicar of St. Martin's-in-the-Fields, Westminster, and

became Bishop of St. Asaph in 1680. He was subsequently translated successively to the sees of Lichfield and Worcester. L'oyd was a man of great learning, and aided Dr. Burnet with materials for his History of the Reformation. He died at Hartlebury Palace, the residence of the Bishops of Worcester.

Purchased by the Trustees, March 1881. (633.)

To the waist, face three-quarters to the right.

Dimensions.— $11\frac{1}{2}$ ins. by $8\frac{1}{4}$ ins.

For ANOTHER PORTRAIT see page 478.

JOHN LOCKE. 1632-1704.

Painted by T. Brownover.

Philosopher. The son of an attorney, who was agent to Colonel Popham. Born at Wrington, near Bristol. Educated at Westminster School and Christ Church, Oxford. In 1665 Locke visited Berlin as Secretary to Sir Walter Vane, but returned within the year to Oxford, where, meeting Lord Ashley, afterwards Earl of Shaftesbury, he accepted his invitation to reside in his house. In 1668 Locke accompanied the Earl of Northumberland on a tour to France, and in 1669 was employed to draw up a Constitution for the Government of Carolina for Shaftesbury, who was one of the 'lords proprietor.' His great work on the Human Understanding was first undertaken in 1670. When Lord Shaftesbury became Lord Chancellor in 1672, Locke was appointed Secretary of Presentations to Benefices. In 1684, amidst the political storms of the times, he was deprived of his studentship at Oxford. During the reign of James II. he was formally proscribed, and resided in Holland, where he enjoyed the intimate acquaintance of Limborch, Le Clerc, and other learned men. At the Revolution of 1688 he returned to England in the suite of the Princess Mary. In the following year was published his 'Essay on the Human Understanding,' and in 1695 appeared his 'Treatise on the Reasonableness of Christianity as delivered in the Scriptures.' Locke was the founder in England of modern metaphysical inquiry.

Purchased by the Trustees, November 1860. (114.)

To the waist, face three-quarters to the left.

Dimensions.— $29\frac{1}{4}$ ins. by 24 ins.

ANOTHER PORTRAIT.

An unfinished sketch, after Sir Godfrey Kneller.

Transferred, June 1879, from the British Museum. (550.)

To the waist, face three-quarters to the left.

Dimensions.—29 ins. by $24\frac{1}{8}$ ins.

EDMUND LODGE, F.S.A., 1756-1839.

Painted by Lemuel Francis Abbott.

Born at Carshalton, Surrey. Entered the Army, but quitted it in 1773 and entered the College of Arms, becoming successively Bluemantle Pursuivant-at-Arms, Doncaster Herald, Norroy, and Clarencieux King-at-Arms. He earned a considerable reputation as a writer on history, heraldry, and genealogy, his best-known works being 'Portraits of Illustrious Personages of Great Britain, engraved from Authentic Works,' first published in 1814, and the 'Genealogy of the British Peerage,' published in 1832. The well-known 'Annual Peerage and Baronetage,' which bears his name, was so called by his leave, but was not compiled by him. Died in London and buried in St. George's, Bloomsbury.

Bequeathed by William Guy, M.D., and accepted by the Trustees, July 1905. (1411.)

Bust, facing spectator.

Dimensions—29 ins. by 24½ ins.

ROBERT STEWART, SECOND MARQUESS OF LONDONDERRY.
1769-1822.

A marble bust sculptured by Sir Francis Chantrey, R.A.

Statesman and diplomatist. Generally known as Viscount Castlereagh. Born at Mount Stewart, County Down, Ireland. He began his career by strenuous efforts to promote the parliamentary union of Ireland with Great Britain, and was a zealous supporter of the measures of Pitt. On the fall of Napoleon he was present, as plenipotentiary representative of Great Britain, at the Congress of Vienna in 1814, for the settlement of the terms on which the general pacification of Europe was to be based. In his latter days he was engaged in a ceaseless conflict with the revolutionary spirit in his native country. Lord Castlereagh succeeded his father as Marquess of Londonderry in 1821. He died in the following year, by his own hand, at Fooks Cray, in Kent, and was buried in Westminster Abbey.

Purchased by the Trustees, June 1883. (687.)

(a.) ANOTHER PORTRAIT.

Painted by Sir Thomas Lawrence, P.R.A.

Purchased by the Trustees, March 1892. (891.)

Half-length, facing the spectator.

Dimensions.—29½ ins. by 24½ ins.

(b.) ANOTHER PORTRAIT.

Drawn in 1794 by George Dance, R.A.

As Viscount Castlereagh at the age of 25.

Purchased by the Trustees, July 1898. (1141.)

To the waist, in profile to the left.

Dimensions.—10 ins. by 7½ ins.

CHARLES THOMAS LONGLEY, D.D. 1794-1868.

Drawn in chalks by George Richmond, R.A.

Born at Rochester and son of a police magistrate. Educated at Westminster and Christ Church, Oxford. Ordained in 1818. Elected head master of Harrow School, 1829. Appointed first Bishop of Ripon, 1836, and translated to Durham, 1856. In 1860 appointed Archbishop of York, and in 1862 promoted to be Archbishop of Canterbury. In September 1867 he presided over the Pan-Anglican Synod at Lambeth. Died and buried at Addington.

Purchased by the Trustees, July 1896. (1056.)

Head, face three-quarters to the right.

Dimensions.—23½ ins. by 17½ ins.

JAMES LONSDALE. 1777-1839.

Marble bust sculptured in 1844 by Edward Hodges Baily, R.A.

Portrait painter. Born at Lancaster. He came early to London, where he was received as a pupil in the house of Romney, and became also a student in the schools of the Royal Academy. He devoted himself with great success to portraiture and purchased a house in Berners Street previously occupied by Opie, where he resided during the remainder of his life. He painted one large historical picture of King John signing Magna Charta, which is at Arundel Castle. He was one of the founders of the Society of British Artists, and exhibited at their rooms from the year 1824.

Presented, June 1887, by Mrs. Lonsdale, in fulfilment of the wishes of her late husband, James John Lonsdale, Esq., Recorder of Folkestone. (770.)

ALEXANDER, LORD LOUGHBOROUGH. *See* ROSSLYN.

PRINCESS LOUISA MARIA THERESA STUART. *See* PRINCE JAMES.

SIMON FRASER, BARON LOVAT. 1666-1747.

Painted by William Hogarth.

Jacobite. Chief of the Fraser clan. His active, wily, and intriguing temper gave him great ascendancy in the Highlands. He obtained from the established Government not merely an acknowledgment of his right to the Barony of Lovat and the Lovat estates, but also the post of Governor of Inverness and Lord Lieutenant of the county. Nevertheless, he continued during many years in secret and confidential correspondence with the exiled Stuart family. Finally, in 1745, having taken part

though even then not openly, with the young Prince Charles Edward, he was arrested, conveyed to London, and brought to trial before his Peers in 1747. The case lasted seven days, and being found guilty he was beheaded on Tower Hill.

This picture forms the subject of a well-known etching, published by Hogarth himself in 1746.

Purchased by the Trustees, June 1866. (216.)

Full-length seated figure, facing the spectator.

Dimensions.—25 $\frac{3}{8}$ ins. by 16 $\frac{1}{8}$ ins.

SAMUEL LOVER. 1797-1868.

A marble bust sculptured in 1839 by Edward A. Foley.

Painter, musician, lyric song writer, and novelist. Born in Dublin. He obtained great success as a miniature painter, but was compelled by weakness of sight to devote himself exclusively to music and literature. His novel of 'Handy Andy,' published in 1842, became very popular as a humorous delineation of Irish life and character. In 1846 he began to give musical entertainments and 'Irish evenings,' after the manner of Dibdin, which were well received, especially in America. His songs, such as 'Rory O'More,' to which he also supplied the music, are distinguished by refinement and originality; many of them are still popular.

Purchased by the Trustees, March 1881. (627.)

DAVID LUCAS, 1802-1881.

Drawn by T. Hurn, after John Lucas.

Mezzotint-engraver. Specially known by his fine engravings from the works of John Constable, R.A.

Presented, January 1904, by Mr. Ernest E. Leggatt (1353.)

Head, profile to the left.

Dimensions—6 $\frac{1}{2}$ ins. by 5 $\frac{1}{4}$ ins.

SIR CHARLES LYELL, BART., F.R.S. 1797-1875.

Painted by Lowes Dickinson

Eminent geologist. Born in Forfarshire. Educated at Exeter College, Oxford, and at first studied for the bar. In 1830 published 'Principles of Geology,' which became for some time the standard work on that science. In 1863 he published 'The Antiquity of Man,' in which he defended the doctrines of Darwin, who had been his pupil. Lyell's work as a geologist was of important and lasting influence.

Presented, November 1904, by Mrs. Henry Lyell. (1387.)

Seated figure to the knees, facing spectator, face three-quarters to the right, hands resting on a stick

Dimensions—46 $\frac{3}{4}$ ins. by 34 $\frac{1}{2}$ ins.

JOHN SINGLETON COPLEY, BARON LYNTHURST, F.R.S. 1772-1863.

Painted in 1836 by Thomas Phillips, R.A.

Lord Chancellor. Son of John Singleton Copley, R.A., the eminent painter; born at Boston, in America. He was brought in his infancy to England, and after studying at Trinity College, Cambridge, was called to the bar at Lincoln's Inn in 1804. In 1818 he obtained a seat in Parliament, and in the following year was appointed Solicitor-General. In this capacity he was knighted and took part, as counsel for the King, in the trial of Queen Caroline. In 1824 he was promoted to the Attorney-Generalship, and in 1826 received the office of Master of the Rolls. On the accession of Canning to power in 1827, Sir John Copley succeeded Lord Eldon as Lord Chancellor, and was raised to the peerage with the title of Baron Lyndhurst. He resumed the chancellorship for a brief period in 1834, and was for the third time appointed to that office in 1841. He finally resigned upon the retirement of Sir Robert Peel in 1846, but maintained a keen interest in politics to the end of his long life.

Presented, May 1877, by the Honourable Society of Judges and Serjeants-at-Law, (472.)

Full-length, in Lord Chancellor's robes, face three-quarters to the left.

Dimensions.—93 ins. by 57½ ins.

ANOTHER PORTRAIT.

Painted in 1862 by George Frederick Watts, R.A.

The last portrait ever painted of him.

Presented, June 1883, by the artist. (683.)

Dimensions.—23 ins. by 19½ ins.

For OTHER PORTRAITS, see pages 486, 488, & 499.

THOMAS GRAHAM, BARON LYNEDOCHE, G.C.B., G.C.M.G. 1748-1843.

Painted by Sir George Hayter.

Distinguished general. Served with distinction at Mantua, 1796, and Messina, 1799. Commanded a brigade in the Walcheren expedition. Served with great distinction in the Peninsular War, gaining the battle of Barossa, and commanding brigades at the siege of Ciudad Rodrigo, and the Battle of Vittoria. He received the thanks of Parliament for his services and was raised to the peerage, but refused a pension.

Presented, April 1896, by Orlando, 3rd Earl of Bradford. (1037.)

Standing figure, to the waist, facing the spectator.

Dimensions.—35½ ins. by 27½ ins.

EDMUND, FIRST BARON LYONS, G.C.B. 1790-1858.

Painted in 1856 by George Frederick Watts, R.A., at Constantinople.

Admiral. Eminent both as a naval commander and in diplomacy; long known in connexion with the affairs of Greece as Sir Edmund Lyons. Born near Christchurch, in Hampshire, and educated at Hyde Abbey School, entering the navy in 1801. First attained distinction in 1818, during the contest with the Dutch for the possession of Java. He took part in the battle of Navarino and assisted in the final expulsion of the Turks from the Morea. On the establishment of the monarchy of Greece he was appointed Minister Plenipotentiary at Athens, and soon after created a baronet. On the outbreak of the Russian war, Sir Edmund succeeded Admiral Dundas in command of the Black Sea fleet, and in September 1854 successfully transported the English troops from Varna to the Crimea. By aid of his naval resources Sir Edmund contributed largely to the successful issues of the war, and his services were rewarded in 1856 by elevation to the peerage as Baron Lyons of Christchurch. He died at Arundel Castle.

Presented, June 1883, by the artist. (685.)

To the waist, face three-quarters to the left.

Dimensions.— $23\frac{1}{2}$ ins. by $19\frac{1}{2}$ ins.

GEORGE, FIRST BARON LYTTTELTON, of FRANKLEY. 1709-1773.

Painter uncertain.

Statesman, poet, and historian. The son of Sir Thomas Lyttelton, Bart., of Hagley, in Worcestershire, and Christian Temple, sister of Viscount Cobham. Educated at Eton and Christ Church, Oxford. After travelling on the Continent, he entered Parliament in 1730, and became a keen opponent of Sir Robert Walpole. This course of politics secured for him the favour of Frederick, Prince of Wales, and in 1737, Mr. Lyttelton became his secretary. In 1744 he was made a Lord of the Treasury, and in 1756 held for a short time the office of Chancellor of the Exchequer. The following year he was raised to the peerage. His principal works were: 'Observations on the Conversion of St. Paul,' which appeared in 1747; 'Dialogues of the Dead,' in 1760, and 'A History of Henry the Second,' in 1764-7.

Presented, June 1861, by George William, fourth Baron Lyttelton. (128.)

To the waist, in profile to the right.

Dimensions.— $29\frac{1}{2}$ ins. by $24\frac{3}{4}$ ins.

THOMAS, SECOND BARON LYTTTELTON. 1744-1779.

An old copy after Thomas Gainsborough, R.A.

Only son of "the good" Lord Lyttelton. Sometimes known as "the wicked" Lord Lyttelton. His political abilities though great, were overshadowed by the notoriety of his prodigal life. A curious coincidence between a warning received in a dream and the actual date of his death gave rise to a well-known ghost story.

Presented, August 1906, by Charles, 8th Viscount Cobham, a Trustee of the Gallery. (1446.)

Bust, in peer's robes, face three-quarters to the right.

Dimensions—28½ ins. by 24 ins.

EDWARD GEORGE EARLE LYTTON BULWER, FIRST BARON LYTTON. 1803-1873.

Drawn (unfinished) by Alfred E. Chalon, R.A.

Novelist and dramatist. Born in Baker Street, London. Educated at Ealing and Trinity College, Cambridge. Published several poems in his youth. His first successful novel was 'Pelham' (1828), and among his other successful novels were 'Paul Clifford' (1830), 'Eugene Aram' (1832), 'The Last Days of Pompeii' (1834), 'Rienzi' (1835), and other novels which have enjoyed great popularity. As a dramatist, Lytton was the author of 'The Lady of Lyons,' 'Richelieu,' and 'Money,' which still keep the stage. He was M.P. for Lincoln in the first reformed Parliament, and was raised to the peerage in 1866, having been Secretary for the Colonies under Lord Derby. His last work, 'The Parisians,' was appearing in Blackwood's Magazine at the time of his death. Buried in Westminster Abbey.

Purchased by the Trustees, May 1897. (1099.)

Full-length standing, facing the spectator, in fancy dress.

Dimensions.—17½ ins. by 13 ins.

ANOTHER PORTRAIT.

Painted by Henry William Pickersgill, R.A.

Purchased by the Trustees, November 1900. (1277.)

Seated figure to the waist, facing the spectator.

Dimensions.—36 ins. by 28 ins.

EDWARD ROBERT BULWER-LYTTON, FIRST EARL OF LYTTON, G.C.B. 1831-1891.

Painted in 1884 by George Frederick Watts, R.A.

Only son of Lord Lytton, the novelist. Educated at Harrow. Entered the diplomatic service, and served in various countries.

Distinguished under the pseudonym of 'Owen Meredith' as the author of several poems of distinguished merit. Viceroy of India from 1876 to 1880. Ambassador to France 1887 to 1891. Died at Paris, and buried at Knebworth.

Presented, December 1895, by the artist. (1007.)

Half-length, face almost in profile to the left.

Dimensions.— $25\frac{1}{2}$ ins. by $20\frac{1}{2}$ ins.

GEORGE, EARL MACARTNEY, K.B., 1737-1806, AND HIS SECRETARY, SIR GEORGE LEONARD STAUNTON, BART. 1737-1800.

Painted by Lemuel Francis Abbott.

In conference upon the peace with Tippoo Saib, 1784.

Lord Macartney was born in Ireland and educated at Trinity College, Dublin. In 1764 he was appointed Envoy and in 1767 Ambassador to the Court of Russia, and in 1767 became Chief Secretary for Ireland. In 1776 he was sent out as Governor of the Caribbean Islands, and on the capture of Grenada by the French was taken prisoner to France. Macartney was Governor of Madras from 1780 to 1785, and declined the governor-generalship of India. In 1792 he undertook his celebrated embassy to the Court of Pekin. He had been raised to the Irish peerage in 1776, and on his return from China was created an Earl of the United Kingdom. He was afterwards, for a short time, Governor of the Cape of Good Hope, and died at Chiswick.

Sir George Leonard Staunton was born in Ireland, and studied for the medical profession. In 1762 he went to Grenada, where he made the acquaintance of Lord Macartney, and became his secretary. He accompanied him in that capacity to Madras, and took an important part in the negotiations with Tippoo Saib. When Lord Macartney was sent on his embassy to China, Sir George Staunton was appointed secretary to the legation. He published an account of his mission in 1797. He died in London.

Purchased by the Trustees, November 1871. (329.)

Half-length figures, seated at a table.

Dimensions.—39 ins. by 49 ins.

THOMAS BABINGTON, BARON MACAULAY. 1800-1859.

A bronze medallion, modelled in 1848 by Baron Marochetti, R.A.

Statesman, historian, poet, and essayist. Son of Zachary Macaulay, the philanthropist. Born at Rothley Temple, Leicestershire. Educated at Trinity College, Cambridge, and called to the bar in 1826. In the previous year he had written his essay on Milton, the first of the celebrated series which he contributed to the 'Edinburgh Review.' In 1830 he entered

Parliament as member for Calne, and took an active part in the Reform debates. In 1834 he went out to India as a member of the Supreme Council of Calcutta, and was the principal agent in preparing a new code of Indian law. Soon after his return he was appointed Secretary at War, and elected M.P. for Edinburgh. In 1846 he held the office of Paymaster of the Forces; but in the following year lost his seat for Edinburgh. The latter part of his life was devoted to the preparation of his great work, the 'History of England from the Accession of James II.,' the first two volumes of which appeared in 1849. The well-known 'Lays of Ancient Rome' had been published in 1842. Macaulay was re-elected for Edinburgh in 1852; and in 1857 was raised to the peerage. He was buried in Westminster Abbey.

Purchased by the Trustees, May 1868. (257.)

Dimensions.— $9\frac{1}{2}$ ins. diameter.

ANOTHER PORTRAIT.

Painted by Sir Francis Grant, P.R.A.

The original study for the portrait painted for the Right Hon. the Speaker, John Evelyn Denison, now in the possession of Viscountess Ossington.

Purchased from the artist and presented, May 1877, by Sir William Stirling Maxwell, Bart., K.T., M.P., a Trustee of the Gallery. (453.)

Seated figure to the waist, face three-quarters to the right.

Dimensions.— $11\frac{1}{2}$ ins. by $9\frac{1}{4}$ ins.

For OTHER PORTRAITS, see pages 488 & 499.

CATHARINE MACAULAY [GRAHAM], 1731-1791.

Painter uncertain.

Historian. Born at Wye in Kent, the daughter of John Sawbridge of Olantigh. Married George Macaulay, M.D., Physician to the Brownlow Street lying-in-hospital. She ranked as one of the most learned and cultured women of her time, and in 1763 published the first volume of her 'History of England from the Accession of James I.,' completed in eight volumes in 1783. This history brought her some temporary fame. Subsequently she became noted as "the ablest writer of the new-radical school" (Lecky). In 1778 she married as her second husband, the Rev. William Graham. After a visit to America she died at Binfield in Berkshire, and was buried there.

Purchased by the Trustees, January 1904. (1357.)

Bust, face three-quarters to the right.

Dimensions.—29 $\frac{1}{4}$ ins. by 24 $\frac{1}{4}$ ins.

THOMAS PARKER, FIRST EARL OF MACCLESFIELD, 1666-1732.

Painted in 1714 by Sir Godfrey Kneller.

The son of an attorney at Leek, in Staffordshire, where he was born. Educated at Derby and Trinity College, Cambridge. Elected Member of Parliament for Derby. In June 1705 he was made one of the Queen's serjeants and knighted. He took a prominent part in the prosecution of Dr. Sacheverell, and received in consequence the appointment of Chief Justice of the Queen's Bench. After the accession of George I. he was raised to the peerage as Baron Parker of Macclesfield, and received a grant of a yearly pension of 1,200*l*. In 1718 he was appointed Lord High Chancellor with an extraordinary donation of 14,000*l*. from the King, and created Earl of Macclesfield, 1721. Notwithstanding so much royal favour, he suddenly resigned the Great Seal on January 4th, 1725. His vast income had proved insufficient to meet losses connected with speculation in the South Sea Bubble. He was impeached for corruption, and after a trial at the bar of the House of Lords, was found guilty, committed to the Tower (27 June 1725), and condemned to pay a fine. He died in retirement at his son's house in Soho Square.

Purchased by the Trustees, June 1888. (799.)

Seated figure to below the knees, in judge's robes, face three-quarters to the right.

Dimensions.—49½ ins. by 39¼ ins.

For ANOTHER PORTRAIT, *see* page 478.

SIR FRANCIS L. MCCLINTOCK. *See* page 507.

SIR ROBERT JOHN LE MESURIER MCCLURE. *See* page 507.

ROBERT MCCORMICK. *See* page 507.

JOHN RAMSAY McCULLOCH. 1789-1864.

Painted by Sir Daniel Macnee, P.R.S.A.

Author of the 'Commercial Dictionary' and many valuable æconomical and statistical works. He was born at Whithorn, in Wigtownshire, and studied in the University of Edinburgh. He became an early contributor to the 'Edinburgh Review,' and the first article which he wrote in it was upon Ricardo's 'Principles of Political Economy,' printed in 1818. McCulloch also attained distinction as editor of 'Smith's Wealth of Nations,' published in four 8vo. volumes in 1823. In the same year he became the first Professor of Political Economy in London University College, and in 1838 was appointed by Lord Melbourne

to the Controllorship of the Stationery Office, which he held to the date of his death. In 1843 McCulloch was elected a Foreign Associate of the French Institute, in the room of Sismondi.

Bequeathed by his daughter, Mrs. Cox, of Edinburgh, May 1883. (677.)

Standing figure, nearly to the knees, face three-quarters to the right.

Dimensions.—55½ ins. by 43½ ins.

HENRY MACKENZIE. 1745-1831.

Painted by Sir Henry Raeburn, R.A.

A popular writer and essayist, termed by Sir Walter Scott 'The Scottish Addison.' Born and educated at Edinburgh. Adopted the profession of the law. Whilst in London he commenced his most popular novel, 'The Man of Feeling,' which was published anonymously. This was followed by 'The Man of the World.' Mackenzie was one of the first to cultivate German literature, and published a 'Memoir on German Tragedy' in 1788; and, in 1791, 'Translations from Lessing.' He died at Edinburgh.

Purchased by the Trustees, May 1877. (455.)

To the waist, face three-quarters to the right.

Dimensions.—29½ ins. by 24½ ins.

SIR JAMES MACKINTOSH. 1765-1832.

Painted by Sir Thomas Lawrence, P.R.A.

Statesman and author. Born at Aldourie, near Inverness. Studied at Aberdeen and Edinburgh, and took the degree of M.D. with the intention to practice as a physician in London; but soon after his arrival there adopted another profession, and was called to the bar by the Society of Lincoln's Inn in 1795. His important work, the 'Vindiciæ Gallicæ,' had already appeared in 1791. In 1804 he went to India as Recorder of Bombay. In 1818 the Court of Directors appointed him Professor of Law to Haileybury College, and in 1830 he became a Commissioner for the Affairs of India. Both as a speaker in Parliament, and as a contributor to the 'Edinburgh Review,' he had attained high fame. He had also for some years been engaged in composing a 'History of the Revolution of 1688'; and leaving this work incomplete, the fragment was published after his decease, in 1834.

Presented, June 1858, by his son, R. J. Mackintosh, Esq. (45.)

To the waist, in robes as Recorder of Bombay, face three-quarters to the right.

Dimensions.—36½ ins. by 29 ins.

CHARLES MACKLIN, 1697?-1797.

Painted by John Opie, R.A.

Actor and dramatist. Born in Ireland. First appeared on the stage in London about 1725. Subsequently he became a formidable rival to David Garrick, being noted for his performance of such parts as 'Shylock' in the 'Merchant of Venice,' 'Macbeth,' and 'Sir Pertinax McSycophant' in 'A Man of the World.' He appeared for the last time as 'Shylock' in his ninety-second year. Buried in St. Paul's, Covent Garden.

Purchased by the Trustees, March 1902. (1319.)

Half-length seated figure, face slightly to the left.

Dimensions—35½ ins. by 27½ ins.

DANIEL MACLISE, R.A. 1806-1870.

Painted in 1846 by Edward Matthew Ward, R.A.

Historical and portrait painter. Born at Cork, the son of a Scotch soldier, Alexander McClish or McClise, quartered in that city. MacLise at an early age became a student at the Cork Society of Arts. His first published work was a slight sketch which he took of Sir Walter Scott when visiting Cork in 1825. MacLise arrived in London in 1827, and was admitted a student at the Royal Academy, where his 'Malvolio' was exhibited in 1829. In the same year he obtained the gold medal for his 'Choice of Hercules.' MacLise studied at Paris, and on his return to London produced a series of outline portraits of living celebrities, which appeared in 'Fraser's Magazine' under the name of Alfred Croquis. His fresco paintings, 'The Spirit of Justice' and 'The Spirit of Chivalry,' were completed in the House of Lords in 1850. His last great works, 'The Meeting of Wellington and Blücher after the Battle of Waterloo' and 'The Death of Nelson,' were finished respectively in December 1861 and December 1864. He declined the offer of Presidency of the Royal Academy in 1866. He died unmarried at Cheyne Walk, Chelsea, and was buried at Kensal Green.

Purchased at the sale of the artist's works in 1879, and presented, July 1880, by George Scharf, Esq., F.S.A. (616.)

Small seated figure, to below the knees, face three-quarters to the left.

Dimensions.—Panel, 17½ ins. by 12½ ins.

FOR OTHER PORTRAITS, see page 503.

SIR WILLIAM HAY MACNAGHTEN, BART. 1793-1841.

Drawn in 1841 at Jellalabad by James Atkinson.

Of the Bengal Civil Service and Oriental Scholar. Secretary to

Lord William Bentinck in 1830, and Lord Auckland, 1837. Created a baronet for his eminent services during the Afghan war in 1840. He was appointed British Envoy to Shah Soojah in 1839, and treacherously murdered by Akbar Khan's own hands at Cabul during a conference on the 23rd December 1841.

Presented, March 1886, by the artist's son, the Rev. Canon J. A. Atkinson. (749.)

Profile to the left.

Dimensions.— $6\frac{3}{8}$ ins. by 5 ins.

JAMES MACPHERSON. 1736-1796.

An early copy from the portrait, painted in 1772, by Sir Joshua Reynolds, P.R.A., in the collection of Lord Leconfield at Petworth.

Born at Ruthven in Inverness-shire. The compiler or author of the Poems of Ossian, the authenticity of which is still uncertain. 'Fingal' appeared in 1762, and 'Temora' in 1763. These poems had an important influence on the romantic movement in literature throughout Europe. Known also as a political writer. Buried in Westminster Abbey.

Presented, May 1895, by Henry Willett, Esq., of Brighton. (983.)

Half-length, face three-quarters to the left.

Dimensions.— $29\frac{1}{4}$ ins. by $24\frac{3}{8}$ ins.

OWEN SWINNY, or MACSWINNY. Died 1754.

Painted by Peter Van Bleeck.

Born in Ireland. Playwright and manager of the Queen's Theatre, Haymarket.

Bequeathed by Captain George Bramwell and accepted by the Trustees, November 1905. (1417.)

To the waist, face three-quarters to the right.

Dimensions.—30 ins. by 25 ins.

ROCHFORD MAGUIRE. *See* page 508.

SIR THOMAS MALET. 1582?-1665.

Painter unknown.

Judge. Great-grandson of Sir Baldwin Malet, Solicitor-General to Henry VIII. He was called to the bar at Lincoln's Inn in 1606, became serjeant in 1635, and was appointed a justice of the King's Bench in 1641. He was a staunch loyalist, and suffered greatly in consequence. In 1642 he was committed to

the Tower by the Lords for showing to the Earl a petition from the grand jury of Kent against the Militia, without first presenting it to the House. The same year, for refusing at Maidstone to allow votes authorising the same to be read in court, he was soldiers from the bench, and again sent to the Tower, where he remained two years. His property was subsequently forfeited. At the Restoration Malet returned to his seat on the Bench, and took part in the trial of the regicides in 1663 with a pension and a baronetcy, but as the Great Seal had not passed the Great Seal at the time it became void. He was buried in Pointington Church, Devonshire.

Bequeathed, February 1888, by Miss Gerard.
To the waist, in judge's robes, face three-quarters.
Dimensions.— $29\frac{1}{2}$ ins. by $24\frac{1}{2}$ ins.

EDMUND MALONE. 1741-1812.

Painted in 1778 by Sir Joshua Reynolds.

A distinguished commentator on Shakespeare and judge. He was born in Dublin, studied at Trinity College, that city, and was called to the Irish bar, but gave up the suit of literature. In London, where he settled, he became intimate with Burke, Johnson, Reynolds, and others. In 1780 he published certain observations on the detection of Chatterton's forgeries, and in 1790 his own edition of Shakespeare. In 1796 he published a 'Memoir of Sir Joshua Reynolds,' and in 1800 completed his edition of his writings, and in 1800 completed his 'Stage.' His last work was a 'Life of the Duke of Windham,' issued in 1800.

Presented, November 1883, by William A. Malet (709.)

To the waist, face three-quarters to the left.
Dimensions.— $29\frac{1}{2}$ ins. by $24\frac{1}{2}$ ins.

HENRY EDWARD MANNING, D.D. 1808-1874.

Painted in 1882 by George Frederic Watts.

Cardinal Archbishop of Westminster. Born in Hertfordshire, and educated at Harrow and Oxford. Rector of Wool-Lavington, Sussex. Married to Miss Sargent, sister-in-law of Bishop of Exeter. After his wife's death Manning became one of the leaders of the Church party, and archdeacon of Chichester.

1877-1878, 1879

1879-1880, 1881

1881-1882, 1883

1883-1884, 1885

1885-1886, 1887

1887-1888, 1889

1889-1890, 1891

1891-1892, 1893

1893-1894, 1895

1895-1896, 1897

1897-1898, 1899

1899-1900, 1901

1901-1902, 1903

1903-1904, 1905

1905-1906, 1907

1907-1908, 1909

1909-1910, 1911

1911-1912, 1913

1913-1914, 1915

1915-1916, 1917

1917-1918, 1919

1919-1920, 1921

1921-1922, 1923

1923-1924, 1925

1925-1926, 1927

1927-1928, 1929

1929-1930, 1931

1931-1932, 1933

1933-1934, 1935

1935-1936, 1937

1937-1938, 1939

1939-1940, 1941

1941-1942, 1943

1943-1944, 1945

1945-1946, 1947

1947-1948, 1949

1949-1950, 1951

1951-1952, 1953

1953-1954, 1955

1955-1956, 1957

1957-1958, 1959

1959-1960, 1961

1961-1962, 1963

1963-1964, 1965

1965-1966, 1967

1967-1968, 1969

1969-1970, 1971

1971-1972, 1973

1973-1974, 1975

1975-1976, 1977

1977-1978, 1979

1979-1980, 1981

educated. He was called to the bar at the Inner Temple, and in 1555 was appointed Recorder of his native town, which he also represented in Parliament until his elevation to the bench. In 1572 he became a justice of the Common Pleas, and in 1578 Chief Baron of the Exchequer. Manwood was one of the commissioners for the trial of Mary Queen of Scots, and took an active part in the subsequent proceedings against Secretary Davison. He fell under the displeasure of Queen Elizabeth for taking money for a place in his gift. Lord Burghley placed him under restraint, and confined him to his own house, in Great St. Bartholomew's. His death occurred soon after.

Presented, May 1877, by the Honourable Society of Judges and Serjeants-at-Law. (475.)

To the waist, in judge's robes, face in profile to the left.

Dimensions.— $8\frac{3}{4}$ ins. by $7\frac{3}{4}$ ins.

MARGARET BEAUFORT, COUNTESS OF RICHMOND AND DERBY.
1441-1509.

Painter unknown.

Generally known as 'The Lady Margaret.' Mother of King Henry VII.; daughter and heiress of John Beaufort, Duke of Somerset, who was the grandson of John of Gaunt. She was married three times; first, to Edmund Tudor, Earl of Richmond, by whom she had one son, Henry VII.; secondly, to Sir Henry Stafford; and thirdly to Lord Stanley, afterwards Earl of Derby. She was the founder of St. John's College, and of Christ's College at Cambridge, and established Professorships of Divinity at that University, as well as at Oxford.

Transferred, June 1879, from the British Museum. (551.)

To the waist, in religious costume, face three-quarters to the left.

Dimensions.—Panel, $26\frac{1}{2}$ ins. by $21\frac{5}{8}$ ins.

ANOTHER PORTRAIT.

Sculptured by Pietro Torregiano.

Electrotyped from the bronze effigy on her monument in Westminster Abbey.

Purchased by the Trustees, November 1872. (356.)

MARGARET TUDOR, QUEEN OF SCOTLAND. 1489-1541.

Painted in the style of Bernard Van Orley.

Eldest daughter of Henry VII. and Elizabeth of York, and sister of Henry VIII. Married to James IV., King of Scotland, in January, 1503. After the death of the King at Flodden, in

3, she married Archibald Douglas, sixth Earl of Angus, by whom she was mother of Margaret, Countess of Lennox, and at-grandmother of James I. Having obtained a divorce from him, she was married a third time to Henry Stewart, Lord Darnley. Margaret was impetuous and capricious, and, according to an old Scottish writer, had "a great Twang of her brother's" temper."

Purchased by the Trustees, July 1898. (1173.)

To the waist, face three-quarters to the left.

Dimensions.—17½ ins. by 13½ ins.

For ANOTHER PORTRAIT, see page 514.

MARGARET OF YORK, DUCHESS OF BURGUNDY. See page 514.

ANCESS MARIA CLEMENTINA SOBIESKA. 1703-1735.

Painted probably by F. Trevisani.

Daughter of Prince James Sobieski, and granddaughter of John II of Poland. Married in 1719 to Prince James Francis Edward Stuart, the Chevalier de St. George. Mother of Prince Charles Edward and Cardinal York. Died at Rome and buried in St. Peter's.

Purchased by the Trustees, May 1900, from a fund presented to the Committee of the Exhibition of the Royal House of Stuart, held at the New Gallery, Regent Street, in 1889. (1262.)

To the waist, facing the spectator.

Dimensions.—23½ ins. by 19½ ins.

JAMES LEY, FIRST EARL OF MARLBOROUGH. 1650-1629.

Painter uncertain.

Judge and politician. Born at Tufford Ewyas, in Wiltshire, educated at Brasenose College, Oxford. Called to the bar in 1584, became M.P. for Westbury in 1598, and was made a gentleman-at-law in 1603. In 1604 he was appointed Chief Justice of the King's Bench in Ireland, and in 1605 was a Commissioner of the Great Seal at Dublin. In 1608 he was appointed by James I. Attorney of the Court of Wards and Liveries in England, and in 1622 was promoted to be Chief Justice of the King's Bench. He succeeded Bacon on his fall as Speaker of the House of Lords.

In 1624 he became Lord High Treasurer and was raised to the peerage, being further advanced to be Earl of Marlborough in 1629. Buried at Westbury.

Milton in one of his sonnets refers to Marlborough, as

"That good Earl, once President"

"Of England's Council and her Treasury,"

"Who lived in both unstained with gold or fee,"

"And left them both, more in himself content."

Purchased by the Trustees, June 1900. (1258.)

Bust, face three-quarters to the left.

Dimensions.—22½ ins. by 18½ ins.

JOHN CHURCHILL, FIRST DUKE OF MARLBOROUGH, K.G.
1650-1722.

Painted by John Closterman.

General. Second son of Sir Winston Churchill, a gentleman of ancient family and a writer of history. Born at Ashe, in Devonshire. This pre-eminent general and statesman was educated at St. Paul's School, and at the age of 12 years became page to James, Duke of York, who gave him an ensign's commission in the Guards. After serving in the military expedition against Tangier he joined an auxiliary force to assist Louis XIV. in subduing the United Provinces. Here he fought under Turenne, and after the siege of Maestricht received the thanks of the French monarch at the head of the line. The illustrious career of his riper years and his military services are part of his country's history. It is sufficient here to record that the great battle of Blenheim was fought in 1704; those of Ramillies and Malplaquet in 1706 and 1709.

Purchased by the Trustees, May 1878. (501.)

Bust, in armour, face three-quarters to the right.

Dimensions.—29½ ins. by 24 ins.

(a.) ANOTHER PORTRAIT.

Painted by Sir Godfrey Kneller.

As Knight of the Garter, in the prime of life.

Transferred from the British Museum, June 1879. (553.)

Half-length, face three-quarters to the right.

Dimensions.—48½ ins. by 40 ins.

(b.) ANOTHER PORTRAIT.

Sketched in oil by Sir Godfrey Kneller.

Equestrian portrait, surrounded by allegorical figures, commemorating the surrender of Flanders and Brabant, after the battle of Ramillies, 1706.

Purchased by the Trustees, June 1892. (902.)

Dimensions.—35½ ins. by 28 ins.

SARAH JENNINGS, DUCHESS OF MARLBOROUGH. 1660-1744.

Painted by Sir Godfrey Kneller.

Daughter and co-heiress of Richard Jennings, of Sandridge, in Hertfordshire. She was received at an early age into the household of Mary, Duchess of York, and shortly after chosen to be personal attendant on the Princess Anne, with whom she contracted a warm friendship, which continued unabated long after the Princess had ascended the throne. In writing they addressed one another as Mrs. Morley and Mrs. Freeman. In 1678 Sarah Jennings married Colonel Churchill, and at the time of the Princess Anne deserting her father, in favour of the Prince of Orange, accompanied her to Nottingham. King William, in 1689, created her husband Earl of Marlborough, and Queen Anne, in 1702, raised him to a dukedom. Honours and appointments were abundantly bestowed on the favoured pair. The Duchess became Keeper of the Privy Purse, Groom of the Stole, and Mistress of the Robes. Her political schemes, however, led to her downfall, and she was undermined in the Queen's favour by Mrs. Masham. Her last interview with Queen Anne was at Kensington Palace, 6th April, 1710. She survived her husband more than 20 years, and lived in retirement at the Palace of Blenheim, which had been raised at the public expense in gratitude for the Duke's brilliant military achievements.

Purchased by the Trustees, March 1884. (712.)

To the waist, face three-quarters to the left.

Dimensions.—29½ ins. by 24½ ins.

CARLO MAROCHETTI, R.A. 1805-1867.

Bronze statuette by Signor Ambrosio of Turin.

Born at Turin, and studied sculpture in Paris and Rome. For important works executed by him at Turin for Carlo Alberto, King of Sardinia, he was created a baron of the Italian kingdom. In 1848 he came to England and quickly became one of the leading and most fashionable sculptors of the day, especially in court circles. Among his best known works are the equestrian statue of Richard Cœur de Lion, in Old Palace Yard, the statue of Lord Clyde in Waterloo Place, the Inkerman monument in St. Paul's Cathedral, and the recumbent figure of the Prince Consort in the Royal Mausoleum at Frogmore.

Presented, April 1896, by Signora Muratori. (1038.)

FREDERICK MARRYAT, R.N., C.B., F.R.S. 1792-1868.

Painted by John Simpson.

Novelist and writer of nautical romances. Born in Westminster. Son of Joseph Marryat, M.P., of Wimbledon, and of

American descent by his mother's side. Entered the navy in 1806. While Commander of H.M.S. 'Ariadne, in 1828, he wrote his first story, 'The Naval Officer; or, Scenes and Adventures in the Life of Frank Mildmay,' which was followed by 'The King's Own,' 'Peter Simple,' 'Midshipman Easy,' 'Percival Keane,' and other favourite tales of the sea, which still maintain their popularity. Died at Langham, in Norfolk.

Bequeathed, November 1899, by his daughter, Miss Augusta Marryat. (1289.)

To the waist, face slightly turned to the left.

Dimensions.—30 ins. by 25 ins.

JOHN MARTIN. 1789-1854.

Painted by Henry Warren.

Imaginative and original painter of sacred subjects. Born near Hexham. He began life as an heraldic coach painter, and made his way to London in 1806. He married early, and supported himself by painting on china and glass. He studied architecture and perspective with extreme care. His picture, in 1806, of 'Joshua commanding the Sun to stand still,' brought him prominently into notice, and his works became highly popular, especially 'The Fall of Babylon,' 'Belshazzar's Feast,' and 'The Plains of Heaven.' For the latter, in 1821, he was awarded a premium of 200*l.* For his book illustrations to 'Paradise Lost' during the years 1832-58 he received 2,000*l.*

He quarrelled early with the Royal Academy. When the Society of British Artists was founded he joined them with ardour, but his contributions soon fell off, and he never ceased to send to the Acad my. He was seized with paralysis whilst in the act of painting, and died at Douglas in the Isle of Man.

Purchased by the Trustees, June 1894. (958.)

Small half-length figure, face three-quarters to the right.

Dimensions.—10½ ins. by 8½ ins.

HARRIET MARTINEAU. 1802-1876.

Painted in 1834 by Richard Evans.

Miscellaneous writer. Born at Norwich of a Huguenot family. During a long and interesting literary career she was author of 'Illustrations of Political Economy' (1831), 'History of England during the Thirty Years' Peace,' (1849), 'Letters on the Laws of Man's Nature and Development' (1851), and many other works of a popular, scientific, or philosophical nature. Died at Ambleside.

Purchased by the Trustees, February 1897. (1085.)

Seated figure to below the knees.

Dimensions.—49½ ins. by 39½ ins.

JAMES MARTINEAU, D.D. 1805-1900.

Painted in 1874 by George Frederick Watts, R.A.

Eminent philosopher and writer on religious subjects. Born at Norwich, a brother of Miss Harriet Martineau. At first a minister in the Presbyterian Church. Minister of the Portland Street Chapel in London, 1859-1872, and principal of Manchester New College, London, 1869-1885. As a writer and preacher, he was one of the chief leaders of religious thought in the nineteenth century.

Presented, 1900, by the artist. (1251.)

Bust, facing the spectator.

Dimensions.—25½ ins. by 20½ ins.

ANDREW MARVELL. 1621-1678.

Painter unknown.

An eminent poet and satirist. A sturdy opponent of the court-party in the reign of Charles II. Son of a minister and schoolmaster at Kingston-upon-Hull. In 1635 he was educated at Trinity College, Cambridge. After travelling abroad he became first tutor to the Protector's ward at Eton, and later, in 1657, colleague with Milton, as Latin Secretary to the Protector. At the Restoration, Marvell was elected to Parliament for his native place, and received a salary from his constituents. Notwithstanding his frequent pecuniary difficulties he declined the sum of 1,000*l.* with a place at Court offered to him by the Earl of Danby. The King took great pleasure in his conversation. He died suddenly and was interred in the church of St. Giles's-in-the-Fields. Wood says that Marvell in his conversation was very modest, and of few words. In his controversial works he was the greatest master of ridicule in his time. Aubrey describes him as of "middling stature, pretty strong sett, roundish faced, cherry" "cheek't, hazell eie, browne haire."

Transferred, June 1879, from the British Museum. (554.)

Bust, face three-quarters to the right.

Dimensions.—23½ ins. by 17¼ ins.

QUEEN MARY I. 1516-1558.

Painted in 1544, at the age of 28, by Joannes Corvus.

Daughter of Henry VIII. and Catherine of Arragon. Born at Greenwich. Succeeded to the throne in 1553. Married at Winchester to Philip II. of Spain, 1554. Died at St. James's Palace, and buried in Westminster Abbey.

Purchased by the Trustees, June 1876. (428.)

Half-length, head slightly turned to the left.

Dimensions.—Panel, 27 ins. by 21 ins.

For ANOTHER PORTRAIT, see page 514.

MARY OF LORRAINE, QUEEN OF JAMES V. OF SCOTLAND, AND
MOTHER OF MARY, QUEEN OF SCOTS. 1515-1560.

Painted by an unknown French artist.

This portrait has for some time but without certainty been supposed to represent Mary of Lorraine, daughter of Claude, Duke of Guise, widow of Louis, Duke of Longueville, and in 1538 the queen of James V., King of Scotland. At his death in 1542, leaving her with a newly born daughter, afterwards the celebrated Mary Stuart, she was involved in troubles connected with the regency. When herself made Regent, in 1554, she suffered severely from the violent contention of religious parties. Influenced by her brothers, the Duke of Guise and the Cardinal of Lorraine, the Regent in 1559 issued an edict of such intolerance that the Reformers openly revolted and had recourse to England for succour. The Regent on her side brought troops from France to strengthen her position. She was besieged in Leith, fell ill and died in the Castle of Edinburgh. Buried at Rheims, in France.

Purchased by the Trustees, February 1880. (96.)

Half-length standing figure, facing the spectator.

Dimensions.— $36\frac{1}{2}$ ins. by $26\frac{1}{2}$ ins.

MARY, QUEEN OF SCOTS. 1542-1587.

An old copy from a picture attributed to François Clouet (Janet).

Daughter of James V., King of Scotland, and Mary of Lorraine. Born at Linlithgow. Succeeded to the crown when scarcely a week old. Carried to France in 1548, and married, in 1558, to the Dauphin, afterwards François II. Became Queen of France, 1559, and was left a widow in the following year. Returned to Scotland, 1561. Married Darnley, 1565, and the Earl of Bothwell, 1567. Fled to England, 1568, where she remained in captivity, and was beheaded at Fotheringay Castle.

When Queen Dowager of France. In a white head-dress in mourning for her first husband, François II., who died December 5, 1560.

The original of this picture, smaller in size, is in the Royal Collection at Windsor Castle.

Transferred from the British Museum, June 1879. (555.)

To below the waist, face three-quarters to the right.

Dimensions.— $27\frac{1}{4}$ ins. by $20\frac{1}{4}$ ins.

(a.) ANOTHER PORTRAIT.

Painted in 1578, perhaps by P. Oudry.

Formerly in the collection of Charles I.

Purchased by the Trustees, June 1876. (429.)

Half-length standing figure, face three-quarters to the left.

Dimensions.—Panel, $36\frac{1}{2}$ ins. by 35 ins.

(b.) ANOTHER PORTRAIT.

*Electrotype from the monument in Westminster Abbey,
sculptured by Cornelius and William Cure.*

Presented, July 1870, by John Hosack, Esq. (307.)

For OTHER PORTRAITS, see page 515.

MARY, PRINCESS ROYAL OF ENGLAND, AFTERWARDS PRINCESS OF ORANGE. 1631-1660. See page 477.

MARY OF MODENA, QUEEN CONSORT OF JAMES II. 1658-1718.

Painted by William Wissing.

Mary Beatrice d'Este, sister to Francis, Duke of Modena, only daughter of Alfonso d'Este, third Duke of Modena. Married in her fifteenth year, 1673, to James, Duke of York, presumptive heir to the throne of England. The King and Queen were crowned April 23rd, 1685. Her son, James Francis Edward, was born at St. James's Palace, June 1688. In consequence of the landing of the Prince of Orange the Queen fled with her son to France in December 1688, and passed the remainder of her life in exile, dying at St. Germain, near Paris.

Purchased by the Trustees, March 1866. (214.)

Seated figure to below the knees, face three-quarters to the left.

Dimensions.—47½ ins. by 38½ ins.

QUEEN MARY II. 1662-1694.

Painted by William Wissing.

Daughter of King James II. and Anne Hyde, eldest daughter of Lord Chancellor Clarendon. Born at St. James's Palace. Married to her cousin the Prince of Orange, November 4th, 1677. Ascended to the throne of England in joint right with her husband, February 13th, 1689. Died of small-pox at Kensington Palace.

Purchased by the Trustees, June 1865. (197.)

Seated figure, to below the knees, face three-quarters to the left.

Dimensions.—48½ ins. by 39½ ins.

ANOTHER PORTRAIT, AS PRINCESS OF ORANGE.

Probably painted by Theodore or Constantine Netscher.

Purchased by the Trustees, February 1880. (606.)

Seated figure, facing the spectator.

Dimensions.—15¾ ins. by 13 ins.

GEORGE HEMING MASON, A.R.A., 1818-1872.

Painted by Valentine Cameron Prinsep, R.A.

Painter. Born near Stoke-upon-Trent, the son of a well-known potter from whom he inherited a taste for art. Went to Rome, and settled there as a painter from 1845 to 1858. On returning to Italy he was induced by his friend, Sir Frederic Leighton, P.R.A., to commence a series of idyllic paintings by which he is best known, such as 'The Cast Shoe,' 'The Evening Hymn,' 'The Harvest Moon,' etc., some of which have become deservedly popular. He was elected A.R.A. in 1869, but failing health prevented him from attaining full academical honours.

Purchased by the Trustees, May 1901. (1295.)

Bust, three-quarters to the right.

Dimensions.— $23\frac{1}{2}$ ins. by $19\frac{1}{2}$ ins.

WILLIAM MASON, 1724-1797.

Miniature-painting, artist uncertain.

Poet. Son of the Vicar of Holy Trinity, Kingston-on-Hull, and educated at St. John's College, Cambridge. Friend at Cambridge of Thomas Gray, the poet. Published a great many poems, which were admired in his day, and edited his friend Gray's poems. Rector of Aston near Rotherham in Yorkshire, and Chaplain-in-Ordinary to George II and George III. Died at Aston and buried in Westminster Abbey.

Presented, January 1905, by the Hon. Philip Stanhope, M.P., a Trustee of the Gallery. (1393.)

Seated figure to the waist, face three-quarters to the right.

Dimensions.— $4\frac{1}{2}$ ins. by $3\frac{1}{2}$ ins.

THEOBALD MATHEW. 1790-1856.

Painted at Cork in 1846 by Edward Daniel Leahy.

Generally known as Father Mathew, 'The Apostle of Temperance in Ireland.' Born at Thomastown, county of Tipperary. Having received his education, first at Kilkenny and afterwards at Maynooth College, Mathew became a Franciscan priest in 1814. At Cork he established a religious society on the model of the visiting societies of St. Vincent de Paul, which obtained the warm approbation of the Irish Poor Law Commissioners in 1834. A few years later he became president of a temperance association formed in Cork, and in a very short time had made 150,000 converts in Cork alone. This sphere of usefulness extended far and wide over the United Kingdom; but the beneficial effects of his teaching were seen especially in Dublin, Liverpool, and Manchester.

Purchased from the artist by the Trustees, June 1865. (199.)

Bust, face three-quarters to the left.

Dimensions.— $23\frac{1}{2}$ ins. by $19\frac{1}{2}$ ins.

TOBIE MATTHEW, D.D. 1546-1628.

Painter uncertain.

Archbishop of York. Born at Bristol and educated at Oxford, where he was known for his "great learning, eloquence, sweet," "conversation, friendly disposition, and the sharpness of his wit." He gained the favour of Elizabeth, and was one of her chaplains. Appointed President of St. John's College, Oxford, 1572, Dean of Christ Church, 1576, Dean of Durham, 1583, Bishop of Durham, 1595, Archbishop of York, 1606. Equally distinguished as preacher, divine, and statesman. Father of Sir Tobie Matthew, the diplomatist.

Purchased by the Trustees, April 1896. (1048.)

Half-length, facing the spectator.

Dimensions.—20½ ins. by 16½ ins.

FREDERICK DENISON MAURICE. 1805-1872.

Painted by Samuel Laurence.

One of the chief spiritual leaders in the nineteenth century. He was the son of a Unitarian minister, and studied at Trinity College, Cambridge, where, however, being a nonconformist, he was unable to take his degree. Subsequently, his religious views having undergone a change, he graduated at Oxford, and was ordained. In 1846 he was appointed chaplain of Lincoln's Inn, and professor of Theology at King's College, but resigned the latter office in a few years. He afterwards accepted the incumbency of St. Peter's Vere Street. He was the author of many theological and philosophical essays, and took an active part in promoting the social and moral welfare of the working classes. His views on religious and educational questions advocated a wider and more liberal treatment than was popular during his time, though many of them have been adopted and expanded since. In 1866 he was elected Professor of Moral Philosophy in the University of Cambridge.

Bequeathed, April 1896, by his widow. (1042.)

Seated figure, to the knees, face three-quarters to the right.

Dimensions.—36½ ins. by 32½ ins.

ANOTHER PORTRAIT.

Death mask in plaster, modelled by Thomas Woolner, R.A.

Presented, March 1905, by Lowes Dickinson, Esq. (1397.)

FRIEDRICH MAX-MÜLLER, P.C., D.C.L., LL.D. 1823-1900.

Painted in 1894 by George Frederick Watts, R.A.

Born at Dessau in Germany. Son of the poet, Wilhelm Müller. Distinguished for his researches and publications in Comparative

Philology. Settled in Oxford in 1848, and was elected Taylorian Professor of Modern Languages in 1854. In 1868 he was chosen first Professor of Comparative Philology in that University. As a writer and lecturer he did much to advance the science of language. In 1896 he was promoted to the rank of Privy-Councillor.

Presented, November 1900, by the artist. (1276.)

Seated figure to the waist, face three-quarters to the left.

Dimensions.—28 ins. by 24 ins.

JAMES CLERK MAXWELL, F.R.S. 1831-1873.

Painted on china from a photograph.

Born in Edinburgh, and great grandson of Sir George Clerk, of Penicuik. Educated at the Edinburgh Academy, and later at the University there, where he laid the foundations of his scientific knowledge. He entered Trinity College, Cambridge, in December 1850, and was Second Wrangler in 1854. In 1856 he was appointed Professor of Natural Philosophy at Marischal College, Aberdeen, and in 1871 the first Professor of Experimental Physics in Cambridge University. Maxwell was the original discoverer of several physical laws of the greatest importance, especially in colour perception, electricity and magnetism, by which he enlarged the boundaries of human knowledge. Died at Cambridge.

Purchased by the Trustees, January 1899. (1189.)

To the waist, facing the spectator.

Dimensions.—7 ins. by 5½ ins.

SIR W. STIRLING MAXWELL, BT. *See* STIRLING-MAXWELL.

SIR JOHN MAYNARD. 1602-1690.

Painter unknown.

Serjeant-at-Law. Born in Devonshire, and educated at Exeter College, Oxford. He studied the law, and was a lay assessor of the Assembly of Divines. He was chief manager of the prosecutions against the Earl of Strafford and Archbishop Laud, and at a subsequent period against Lord Stafford. Though he had been actively employed in the High Courts of Justice under the Commonwealth, Maynard was knighted at the Restoration and declined a judgeship, having accumulated a great fortune. He was made Commissioner of the Great Seal, conjointly with Sir Anthony Keck and Sir William Rawlinson, on the accession of William III. This office he resigned in May 1690, and died a few months after, at Gunnersbury, in Middlesex. When Maynard attended to welcome the Prince of Orange

on his arrival, the Prince observed, in respect of his great age, that he had outlived all the men of law of his time; to which Maynard answered that "he had like to have outlived the" "law itself if his Highness had not come over."

Presented, May 1877, by the Honourable Society of Judges and Serjeants-at-Law. (476.)

Bust, in judge's robes, face three-quarters to the right.

Dimensions.— $29\frac{1}{2}$ ins. by $24\frac{1}{2}$ ins.

RICHARD MEAD, M.D. 1673-1754.

Painted in 1740 by Allan Ramsay.

Physician and author of a celebrated work upon poisons. Born at Stepney. After studying at Utrecht and Leyden, he took his degree at Padua in 1695, and succeeded Dr. Radcliffe as the most renowned physician of the day. He devoted his wealth to the collection of books, pictures, and antiquities. He wrote a work on the Plague which was published in 1720 and held in high estimation. Dr. Mead was the author also of some papers elucidating the Greek coins struck in honour of physicians, and tending to explain the early history of medicine.

Dr. Mead was physician to Queen Anne, King George I., King George II. and Queen Caroline.

Purchased by the Trustees, June 1857. (15.)

Half-length standing figure, face three-quarters to the right.

Dimensions.— $48\frac{3}{4}$ ins. by $39\frac{1}{2}$ ins.

WILLIAM LAMB, SECOND VISCOUNT MELBOURNE. 1779-1848.

Painted by John Partridge.

Second son of first Lord Melbourne. Educated at Eton and Trinity College, Cambridge. Entered Parliament in 1806. Appointed Irish Secretary, 1827, Home Secretary, 1830, and Prime Minister, 1834, on the resignation of Earl Grey, and again in 1835. Remaining in power on the accession of Queen Victoria in 1837, he acted as the Queen's secretary and principal adviser, and performed these important duties with conspicuous success. He resigned in 1841, and for a short time was leader of the opposition to Sir Robert Peel.

Presented, June 1893, by George, 9th Earl of Carlisle. (941.)

Seated figure, facing the spectator.

Dimensions.— $49\frac{1}{2}$ ins. by $39\frac{1}{2}$ ins.

For ANOTHER PORTRAIT, see page 499.

HENRY DUNDAS, FIRST VISCOUNT MELVILLE. 1742-1811.

Painted, in 1810, by Sir Thomas Lawrence, P.R.A.

Statesman. Son of Robert Dundas of Arniston, a Scotch

judge, and educated at the University of Edinburgh. From studying Scotch law he entered Parliament and became a warm adherent of Pitt. In 1783 he was appointed Treasurer of the Navy, in 1791 Secretary of State for the Home Department, and in 1794 Secretary of State for War and the Colonies. On the retirement of Pitt in 1801, he was raised to the peerage as Viscount Melville. When Pitt returned to power, Lord Melville became First Lord of the Admiralty, but resigned his appointment shortly afterwards. For 16 years he was President of the Board of Control for Indian affairs, and for about 30 years was the most powerful man in Scotland. In 1806 he was impeached and tried in Westminster Hall for malversation of public funds, but acquitted. He withdrew into Scotland and never again resumed office.

Purchased by the Trustees, July 1885. (746.)

Bust, face three-quarters to the right.

Dimensions.—29½ ins. by 24½ ins.

For ANOTHER PORTRAIT, see page 482.

PETER MEWS, D.D. 1619-1706.

Drawn and engraved from the life by David Loggan.

Bishop of Winchester. Known as 'the fighting bishop.' Was educated at St. John's College, Oxford, and served in the royal army during the Civil War, and accompanied Charles II. to Flanders. He afterwards took holy orders, and became rector of Lambourn, in Essex. In 1673 he was consecrated Bishop of Bath and Wells, whence he was translated in 1684 to the see of Winchester. He re-appeared in his military character in 1685 to oppose the rebellion of the Duke of Monmouth, and was wounded at the battle of Sedgemoor. The motto on the print is allusive to this,—

"Qui pugnavit et oravit pro pace regni et ecclesie."

A strong opponent of James II.'s ecclesiastical policy.

Purchased by the Trustees, March 1881. (637.)

To the waist, face three-quarters to the right.

Dimensions.—16½ ins. by 12½ ins.

CONYERS MIDDLETON, D.D. 1683-1750.

Painted in 1746 by John Giles Eccardt.

A learned divine, historian, and controversialist. Born at York and educated at Trinity College, Cambridge, where he distinguished himself by opposition to Dr. Bentley. In 1724 he visited France and Italy, and in 1729 published his famous 'Letter from Rome, showing an exact conformity between Popery and Paganism.' In 1731 he was appointed first Woodwardian Profes-

sor of Geology at Cambridge, which post he resigned in 1734 on being elected Librarian of the University of Cambridge. His best known work, the 'Life of Cicero,' was undertaken at the suggestion of Lord Hervey, and published in 1741. In 1749 he issued 'A Free Enquiry into the Miraculous Powers.'

Purchased by the Trustees, March 1881. (626.)

To the waist, face three-quarters to the right.

Dimensions.— $29\frac{1}{2}$ ins. by $24\frac{1}{2}$ ins.

JANE MIDDLETON (or MYDDELTON). 1646-169

Painted by Sir Peter Lely.

One of the beauties of Charles II.'s court, frequently mentioned in 'Grammont's Memoirs.' Daughter of Sir Robert Needham, a relation of John Evelyn, who mentions in his diary her "famous" "and indeed incomparable beauty." Her husband, Colonel Charles Middleton (or Myddelton), to whom she was married at the age of 15, was a Commissioner of the Navy. She was never attached to the Court, but in her later days became one of a society established by the Duchess of Mazarin at Chelsea, which was frequented by St. Evremond, and he celebrated her beauty in a poetical epitaph. Grammont, one of her early admirers, thus describes her:—"La Middleton bien faite, blonde et blanche," "avait dans les manières et le discours quelque chose de pré," "cieux et d'affecté. L'indolente langueur dont elle se paraît," "n'était pas du goût du tout le monde."

Purchased by the Trustees, May 1880. (612.)

Seated figure to below the knees, as a shepherdess.

Dimensions.— $47\frac{3}{4}$ ins. by $39\frac{1}{2}$ ins.

JOHN STUART MILL. 1806-1873.

Painted in 1874 by George Frederick Watts, R.A.

Philosopher, political economist, and essayist. Born in London; son of James Mill, the historian of British India. In 1823 he entered as a clerk in the East India House and remained in the service of the Directors till the transfer of the India Government to the Crown. Mill declined a seat in the new Indian Council. From 1835 to 1840 he held the management of the 'London and Westminster Review.' In 1865 he was returned to Parliament as Liberal member for Westminster. After the decease of his wife in 1858, he resided principally at Avignon. Mill was author of 'A System of Logic,' 1843. 'Principles of Political Economy,' 1848. 'Liberty,' 1859. 'Representative Government,' 1860; and 'Utilitarianism,' 1862. His works exercised a remarkable influence upon his contemporaries.

Presented, December 1895, by the artist. (1009.)

Dimensions.— $25\frac{3}{4}$ ins. by $20\frac{1}{2}$ ins.

SIR JOHN EVERETT MILLAIS, BART., P.R.A. 1829-1896.

Drawn by Charles Keene.

Eminent portrait-painter and President of the Royal Academy. Born at Southampton, of a family long seated in Jersey. At first one of the seven members of the Pre-Raphaelite Brotherhood, but later a painter of independent mind and unrivalled skill, whose works are famous throughout the world. For fifteen years a Trustee of the National Portrait Gallery. Died shortly after his election to be President of the Royal Academy.

Presented, February 1898, by Joseph Pennell. (1117.)

Full-length seated figure, turning towards spectator.

Dimensions.—6½ ins. by 4½ ins.

ANOTHER PORTRAIT.

Plaster-bust modelled by Edward Onslow Ford, R.A.

Purchased by the Trustees, November 1902. (1329.)

HENRY HART MILMAN, D.D., 1791-1818.

Painted by George Frederick Watts, R.A.

Divine and writer. Born in London, third son of Sir Francis Milman, Bart. Educated at Eton and Brasenose College, Oxford. Won the Newdigate Prize Poem at Oxford, and afterwards wrote poems and dramas. Also distinguished as a Sanskrit scholar, and historian, his principal historical work being 'The History of Latin Christianity.' In 1835, he became Canon of Westminster, and in 1849 was advanced to the deanery of St. Paul's, where he was known as 'the great dean' and was eventually buried.

Presented, July 1902, by his sons, the Rev. William Henry Milman, Arthur Milman, Esq., and Sir Archibald John Scott Milman, K.C.B. (1324.)

Bust, facing spectator.

Dimensions.—25¾ ins. by 20½ ins.

JOHN MILTON. 1608-1674.

*Drawn and engraved directly from the life in 1670 by
William Faithorne.*

The poet. Born in Bread Street, London, and educated at St. Paul's School, and Christ's College, Cambridge. He produced his masque of 'Comus' in 1634, and 'Lycidas,' 'L'Allegro,' and 'Il Penseroso' appeared during the next few years. In 1638 he travelled in Italy, where he made the acquaintance of Galileo. After the death of Charles I. his pen was employed in defence of the Parliament, and he wrote his celebrated 'Defensio

pro Populo Anglicano' as an answer to Salmasius's 'Defensio Regia.' He was appointed Latin Secretary to the Council of State, and this office he held until shortly before the Restoration, although he had become blind in 1653. His great epic poem 'Paradise Lost' was published in 1667, and 'Paradise Regained' and 'Samson Agonistes' in 1670. He died at his house in Bunhill Fields, and was buried in the chancel of St. Giles's, Cripplegate.

Purchased by the Trustees, March 1880. (610.)

Dimensions.—8½ ins. by 6 ins.

(a) ANOTHER PORTRAIT.

Painted by Pieter Van der Plaas.

The authenticity of this portrait has not been completely established.

Deposited, November 1883, by the Trustees and Director of the National Gallery, to which it was presented in 1839 by Mr. Capel Loft. (695.)

Half-length, face three-quarters to the right.

Dimensions.—28¼ ins. by 23 ins.

(b) ANOTHER PORTRAIT.

Plaster bust modelled by Horace Montford from the head in clay at Christ's College, Cambridge, for the statue erected at Cripplegate.

Presented by the artist, March 1905. (1396.)

GILBERT ELLIOT, FIRST EARL OF MINTO, F.R.S. 1751-1814.

Painted by James Atkinson.

Son of Sir Gilbert Elliott, Bart., M.P. Educated at Edinburgh and Christ Church, Oxford. In 1774 he entered Parliament as member for Morpeth, and supported successively Lord North's and Mr. Pitt's administrations. He was appointed Governor of Corsica during its occupation by the English, 1794-6; created Baron Minto in 1797, sent as ambassador to Vienna in 1799, made President of the Board of Control for India 1806, and Governor-General of India in 1807. His administration was chiefly marked by the conquests of the Isle of Bourbon and the Mauritius from the French in 1810, and Java from the Dutch in 1811; and by the opening of diplomatic intercourse with Persia, Afghanistan, and the Punjab. On his return to England in 1813 he was raised to an earldom.

Presented, June 1890, by the artist's son, Rev. Canon J. A. Atkinson. (836.)

To the waist, in peer's robes, face three-quarters to the right.

Dimensions.—9½ ins. by 7½ ins.

MARY RUSSELL MITFORD. 1787-1855.

Painted in 1852 by John Lucas.

Author. Daughter of Dr. George Mitford. Born at Alresford in Hampshire. She early became a contributor to magazines and annuals, and wrote several tragedies, but the work upon which her reputation chiefly rests is 'Our Village, Sketches of Moral Character and Scenery,' published in 5 vols., 1824-32. She died at Swallowfield, near Reading, after being crippled by illness for some years.

Purchased by the Trustees, March 1875. (404.)

To the waist, three-quarters to the left.

Dimensions.—13 ins. by 10½ ins.

SIR WILLIAM MOLESWORTH, BART. 1810-1855.

Painted by Sir John Watson Gordon, P.R.S.A., R.A.

Statesman and essayist. Descended of an ancient family of Cornwall. Born in London. He succeeded his father as eighth baronet at the age of 13, and entered Trinity College, Cambridge, which he quitted for Edinburgh, completing his education in Germany. In 1832 he was returned as M.P. for the Eastern Division of Cornwall. He sat for Leeds, and finally, from 1845 to his decease, for Southwark, and was regarded as a leader of the radical party. In 1853 he was appointed First Commissioner of Public Works, and afterwards became Secretary of State for the Colonies. He was contributor to, and proprietor of, the 'Westminster Review.' He is best known in literature by his edition of the Latin and philosophical works of Thomas Hobbes, commenced in 1839 and completed in 1845. Died in Eaton Place, London.

Bequeathed, December 1888, by Andalusia, Lady Molesworth. (810.)

Seated figure, to below the knees, face slightly turned to the right.

Dimensions.—49½ ins. by 39½ ins.

For OTHER PORTRAITS, *see* pages 499 & 511.

GEORGE MONCK. *See* ALBEMARLE.

JAMES SCOTT, DUKE OF MONMOUTH, K.G. 1649-1685.

Painted by William Wissing.

An illegitimate son of King Charles II., by Lucy Walters. Born at Rotterdam. Known when young as 'Captain Crofts.' He was created Duke of Monmouth, and made a Knight of the Garter in 1663, and in 1665 appointed Master of the Horse.

That same year he married Anne, daughter and sole heir of Francis, Duke of Buccleuch, whose surname of Scott he then assumed. He was thereupon, in association with his wife, created Duke of Buccleuch, and constituted Lord Great Chamberlain and High Admiral of Scotland. His ultimate pretensions to the Crown, and the defeat of his rebellion at the battle of Sedgemoor, July 6 1685, are familiar matters of history. He was beheaded on Tower Hill on the 15th of the same month.

Purchased by the Trustees, August 1862. (151.)

To the waist, in armour, face three-quarters to the right.

Dimensions.—29 ins. by 24 ins.

ANOTHER PORTRAIT.

Painted by Sir Peter Lely.

Transferred, June 1879, from the British Museum, to which it had been presented by Dr. A. Gifford. (556.)

Half-length, face three-quarters to the left.

Dimensions.—48½ ins. by 40 ins.

SIR GRAHAM MOORE, G.C.B., G.C.M.G. 1764-1843.

Painted by Sir Thomas Lawrence, P.R.A.

Admiral. Younger son of John Moore, M.D., and brother of Sir John Moore. Entered the Navy in 1777. In September 1804 he captured four Spanish treasure ships. Served under Sir Richard Strachan in the Walcheren expedition. Rear-Admiral and K.C.B. in 1815. In 1820 he became Commander-in-Chief in the Mediterranean. G.C.M.G., 1820, and G.C.B., 1836. Obtained the full rank of admiral in 1837. Commander-in-Chief at Plymouth, 1839-1842. Died at Cobham, in Surrey.

Presented, July 1898, by his grand-niece, Miss Carrick Moore, in accordance with the wish of her father, John Carrick Moore, Esq. (1129.)

To the waist, in naval uniform, facing the spectator.

Dimensions.—29½ ins. by 25 ins.

JOHN MOORE, M.D. 1729-1802.

Drawn in 1794 by George Dance, R.A.

Physician and author. Educated at Glasgow. Practised as a surgeon in the army and at Glasgow, where he graduated as M.D. in 1770. He travelled with the 8th Duke of Hamilton for five years, and published his observations on France and Italy after his return. In 1786 he published a novel, 'Zeluco,' which had some success, and in 1793, a 'Journal' of his residence in France during part of the French Revolution. Moore was

well-known in literary circles, and a favourite in society. **H** was the father of Sir John Moore and Sir Graham Moore.

Purchased by the Trustees, July 1898. (1148.)

To the waist, seated, in profile to the left.

Dimensions.—9½ ins. by 7¼ ins.

SIR JOHN MOORE, K.B. 1761-1809.

Painted by Sir Thomas Lawrence, P.R.A.

Lieutenant-general. Born in Glasgow, and third son of John Moore, M.D. Educated at Glasgow and Geneva. Entered the army in 1776, and served in America. Returned to parliament in 1784. Served with distinction in the Corsican campaign, in the West Indies, during the Irish rebellion in 1798, and under Sir Ralph Abercromby in Holland and Egypt. Made K.B., 1804, and lieutenant-general, 1805. In September 1808, he became commander-in-chief of the troops in Spain. While proceeding from Portugal to the relief of Madrid, his retreat was cut off, and he was forced to retreat under great difficulties upon Coruña. During an attack made by the French during the embarkation of the troops, which was successfully repulsed, Moore received a fatal wound, and was buried at Coruña. His death, after saving the British army from destruction, was deeply lamented by the nation.

Presented, July 1898, by his grand-niece, Miss Carrick Moore, in accordance with the wish of her father, John Carrick Moore, Esq. (1128.)

To the waist, in uniform, facing the spectator.

Dimensions.—29½ ins. by 24½ ins.

THOMAS MOORE. 1779-1852.

A marble bust sculptured in 1842 by Christopher Moore, R.H.A.

Poet. Born in Aungier Street, Dublin, his parents being Roman Catholics. Entered at Trinity College, in his native city, and afterwards at the Middle Temple, London. But all his tastes and talents were directed to poetry and other branches of literature. His translation of Anacreon appeared in 1801, and many other brilliant compositions followed. It is, perhaps, on his Irish melodies and his 'Lalla Rookh' that his fame will mainly rest. In 1827 Thomas Moore published the 'Life of Sheridan'; in 1830 the 'Life of Lord Byron,' of whom he had been the intimate friend; and in 1831, the 'Life of Lord Edward Fitzgerald.' At the time of his death he was engaged for 'Lardner's Cyclopædia' on a history of Ireland, of which only a portion has appeared.

Purchased by the Trustees, February 1861. (117.)

ANOTHER PORTRAIT.

Painted about 1802 by John Jackson, R.A.

Purchased by the Trustees, January 1903. (1340.)

Bust, facing the spectator.

Dimensions.—29 ins. by 24½ ins.

THOMAS EDWARD LAWS MOORE. *See* page 508.

HANNAH MORE. 1745-1833.

Painted in 1822 by Henry William Pickersgill, R.A.

Moral and religious writer. Daughter of an exciseman, and born at Stapleton in Gloucestershire. With her sisters she for a time kept a school at Bristol. Author of 'Sacred Dramas,' and 'Colebs in Search of a Wife.' Friend of Garrick, Johnson, Burke, Reynolds, and Wilberforce. A tragedy called 'Percy,' written by her was produced by Garrick, at Covent Garden, in 1777. She died unmarried at Clifton.

Purchased at the sale of the artist's works, July 1875. (412.)

Seated figure, facing the spectator.

Dimensions.—49½ ins. by 35¼ ins.

SIR THOMAS MORE. 1478-1535.

Painted, at the age of 47, from a picture by Holbein.

Lord Chancellor. Born in London, and son of Sir John More, a Judge of the Court of King's Bench. Friend of Erasmus and the leading humanists in Europe. Knighted in 1521. He was Speaker of the House of Commons in 1523, on the nomination of Cardinal Wolsey, with whom he was afterwards at issue, and succeeded Wolsey as Lord Chancellor in 1529, being the first layman who ever held that high office. He steadily opposed the divorce of Queen Catherine, and refused to be present at the coronation of Anne Boleyn. He declined to subscribe to the Act of Supremacy in 1534, and was beheaded on Tower Hill. His chief literary effort was the well-known treatise 'Utopia.'

Purchased by the Trustees, June 1870. (306.)

Seated figure, to the waist, face almost in profile to the right.

Dimensions.—Panel, 28½ ins. by 23 ins.

SYDNEY OWENSON, LADY MORGAN. 1783 ?-1859.

Pen and ink drawing by William Behnes.

Novelist. Daughter of Robert Owenson, an actor in Dublin. Published a volume of verse in 1801, and afterwards wrote many poems and works of fiction, one of which, 'The Wild Irish Girl,'

had a remarkable success. In 1812 she married Sir Thomas Charles Morgan, a fashionable physician in Dublin. For a short time she was a well-known figure in London Society. Died in London.

Presented, November 1898, by Mr. Francis Draper. (1177.)

Reclining at full length on a sofa.

Dimensions.— $8\frac{1}{2}$ ins. by 7 ins.

GEORGE MORLAND. 1763-1804.

Painted by himself at an early age.

Figure painter, but especially distinguished for his representations of animal and rustic scenes. He studied painting under his father, Henry Morland, a clever portrait painter, and attended the schools of the Royal Academy. Notwithstanding extreme talent and industry, his success in life as an artist was impaired by habits of intemperance. Many of his works have been engraved and become deservedly popular.

Presented, May 1876, by William Smith, Esq., F.S.A. (422.)

Bust, face nearly in profile to the right.

Dimensions.— $10\frac{1}{2}$ ins. by 9 ins.

ANOTHER PORTRAIT.

Drawn in chalks by himself.

Purchased by the Trustees, March 1899. (1196.)

Bust, face slightly turned to the left.

Dimensions.— $18\frac{1}{2}$ ins. by 13 ins.

GEORGE MORLEY, D.D. 1597-1684.

Drawn in coloured chalks on grey paper by E. Lutterel.

Bishop of Winchester. Born in London, and educated at Westminster and Christ Church, Oxford. A faithful Royalist, though a strong Calvinist. He served successively as chaplain to Robert, Earl of Carnarvon, and King Charles I., and, at the Restoration, was appointed Dean of Christ Church and Bishop of Worcester. In 1662 he was translated to the see of Winchester, which he retained during 22 years. He died at Farnham Castle.

Presented, November 1877, by George Scharf, Esq., C.B., F.S.A. (491.)

Bust, face three-quarters to the left.

Dimensions.—9 $\frac{1}{2}$ ins. by 7 $\frac{3}{8}$ ins.

SAMUEL MORLEY, 1809-1886.

Plaster statuette modelled by Harvard Thomas.

Politician and philanthropist. Born in Hackney, the son of a hosier, and subsequently sole partner in a large textile business in

London and Nottingham. He became deeply interested early in life in religious and philanthropic matters, and a strong advocate of dissent, temperance, and other radical reforms. He entered Parliament in 1868 as member for Bristol, and remained such for seventeen years. As a benevolent philanthropist he exercised an immense influence on his generation.

Presented, November 1901, by Mr. Francis Draper. (1303.)

CHARLES MORRIS. 1745-1838.

Painted by James Lonsdale.

Whig politician and popular song-writer. He served in the army during the American war, and subsequently entered the Life Guards. Morris was a boon companion of the wits at Brooke's Club, and in great favour with the Prince of Wales. His farewell song in the capacity of 'Bard' to the influential and convivial institution facetiously known as the 'Sublime Society of Beefsteaks,' was written and sung by him in May 1831, in his 86th year. 'The Toper's Apology' is one of his best songs. He died at Brockham, near Dorking, in Surrey, and his 'Social Effusions' were published after his death in two volumes, with the title 'Lyra Urbanica,' 1840.

Presented, May 1885, by Augustus Keppel Stephenson, Esq., C.B. (739.)

To the waist, face three-quarters to the left.

Dimensions.—29½ ins. by 24½ ins.

WILLIAM MORRIS. 1834-1896.

Painted in 1880 by George Frederick Watts, R.A.

Poet, decorative artist and craftsman, and Socialist. Born at Walthamstow and educated at Marlborough and Exeter College, Oxford. Author of 'The Defence of Guenevere' (1858), 'The Life of Jason' (1867), 'The Earthly Paradise' (1868-70), and other well-known poems. Associated from 1863 with Rossetti, Burne-Jones, Madox-Brown and other prominent artists in a practical and theoretical movement for the improvement in the design and manufacture of articles for domestic use, such as furniture, wall-papers, stained glass, the printing press, &c., and exercised a powerful influence on contemporary life. Latterly he became a pronounced supporter of Socialist doctrines and the claims of the labouring classes. Died at Kelmscott House, Hammersmith.

Presented, February 1897, by the artist. (1078.)

Bust, nearly facing the spectator.

Dimensions.—25½ ins. by 20½ ins.

JOHN HAMILTON MORTIMER, R.A. 1741-1779.

Painted by himself.

Historical painter. Born at Eastbourne of an old family resident there. Showing a taste for art, he was sent to London, where he studied under Hudson, the portrait painter, and in the Duke of Richmond's Sculpture Gallery at Whitehall. In 1763 and 1764 he gained the Society of Art's premiums of 50 and 100 guineas, the latter for his 'St. Paul preaching to the Britons,' which earned for him considerable reputation. This was followed by 'King John granting Magna Charta,' 'Vortigern and Rowena,' and other historical works. In 1773 he was Vice-President of the Incorporated Society of Artists, and in 1778 was elected an Associate of the Royal Academy. In the following year he was created an Academician by a special grant of the King, but did not live to receive his diploma. He died, after a few days' illness.

Presented, April 1867, by Miss Twining. (234.)

Small full-length figure, seated towards the left drawing in his studio, a friend or assistant standing in the background.

Dimensions.—29 ins. by 24 ins.

THOMAS MORTON. 1764?-1838.

Painted by Sir Martin Archer Shee, P.R.A.

Dramatist. Born at Durham. He was brought up under the care of an uncle named Maddison, a stockbroker in London, and entered a student of Lincoln's Inn, but was never called to the bar. He began at an early period to write for the stage, and in 1807 received the sum of 1,000*l.* for the manuscript of 'Town and Country,' which proved exceedingly popular in the performance. His plays, 'Speed the Plough,' 'The School of Reform,' and 'A Roland for an Oliver,' still retain possession of the stage. Morton was animated in conversation, and delighted in manly games, especially cricket.

Deposited, November 1883, by the Trustees and Director of the National Gallery (Vernon Collection). (696.)

To the waist, face three-quarters to the right.

Dimensions.—29½ ins. by 24½ ins.

ROSOMAN MOUNTAIN. 1768?-1841.

Miniature painted in 1806 and signed S.G.

A popular singer and actress. Daughter of a rope dancer named Wilkinson. She performed at an early age in St. George's Fields, and appeared at Covent Garden in 1786. Married an Irish violinist named Mountain, and acted with great success in Dublin. After studying music under Rauzzini at Bath, she sang

at Vauxhall and at the Lyceum in English Opera. Being gifted with mimicry, Mrs. Mountain originated a species of entertainment in which she was the only performer, and represented various persons. Her first monologue was entitled 'The Lyric Novelist.' She retired from public life in 1814, and died at Hammersmith.

Presented, February 1887, by Mrs. F. G. Stephens. (760.)

To the waist, facing the spectator.

Dimensions.— $2\frac{1}{2}$ ins. by $2\frac{1}{4}$ ins.

LUDOWICKE MUGGLETON. 1609-1698.

Painted in 1674, artist unknown.

Fanatic. Son of a farrier. Founder of a sect called the Muggletonians which arose in 1651. He was a journeyman tailor, and associated with him one John Reeve, in his numerous writings. They were opposed by the Quakers, especially by George Fox and William Penn. Muggleton was tried at the Old Bailey, January 1676, and was convicted of blasphemy. A complete collection of the works of Reeve and Muggleton was published in 1832.

Transferred from the British Museum, June 1879. (557.)

To the waist, face three-quarters to the left.

Dimensions.— $28\frac{1}{2}$ ins. by 24 ins.

CONSTANTINE JOHN PHIPPS, SECOND BARON MULGRAVE, R.N.,
F.R.S., F.S.A. 1744-1792.

Drawn by John Downman, A.R.A.

Eldest son of first Baron Mulgrave; entered the navy in 1760, and commanded the 'Racehorse' in 1773 on an expedition to the Arctic Regions: distinguished in the sea fight at Ushant. Sat in Parliament for many years and created a peer of Great Britain in 1790. He published an account of his voyage to the North Pole.

Purchased by the Trustees, June 1894. (966.)

To the waist, in uniform, in profile to the left.

Dimensions.— $8\frac{1}{2}$ ins. by $6\frac{5}{8}$ ins.

ANOTHER PORTRAIT.

Painted by John Zoffany, R.A.

Purchased by the Trustees, May 1897. (1904.)

Full length, in naval uniform, represented in the Arctic regions.

Dimensions.—49 ins. by $39\frac{1}{4}$ ins.

WILLIAM JAMES MÜLLER, 1812-1845.

Painted by himself.

Landscape-painter. Born in Bristol, the son of a German refugee. Studied art at Bristol under J. B. Pyne, and resided in that town most of his life. In 1838 and 1841 he made journeys to the East. One of the most original and powerful landscape-painters both in oil and water colours. Died early and buried at Bristol.

Purchased by the Trustees, November 1901. (1304.)

Seated figure to the waist, facing the spectator.

Dimensions.— $3\frac{1}{8}$ ins. by $2\frac{3}{4}$ ins.

WILLIAM MULREADY, R.A. *See* page 503.

JOSEPH SHEPHERD MUNDEN. 1758-1832.

Drawn in 1798 by George Dance, R.A.

Comedian. Born in Leather Lane, Holborn. At first apprenticed to a law stationer, but took to playing with strolling companies of actors. He gradually rose in reputation, especially as a comic actor. He was first engaged at Covent Garden in 1790. Eventually he became the most celebrated comedian of his day, until his retirement in 1824.

Purchased by the Trustees, July 1898. (1149.)

To the waist, in profile to the left.

Dimensions.— $9\frac{3}{8}$ ins. by $7\frac{3}{8}$ ins.

ANOTHER PORTRAIT.

Painted by George Clint, A.R.A.

Presented, November 1900, by Mrs. Wylie in memory of her husband, Charles James Wylie, Esq. (1283.)

To the waist, facing the spectator.

Dimensions.— $23\frac{1}{4}$ ins. by $17\frac{3}{4}$ ins.

SIR HECTOR MUNRO, K.B., 1726-1805.

Painted in 1785, artist uncertain.

Eminent military commander in India. Son of Mr. Munro, of Novar. Entered the army at an early age, and, in 1759, went to India in command of the 7th foot. In 1764 he stamped out a great mutiny at Patna, and with a small army gained the great victory of Buxar in Behar, which left the English decisive masters of Hindostan. After this he returned to England and entered Parliament. In 1778 he was sent out as major-general to Madras, and captured Pondicherry from the French, for which services he was made K.B. In 1781 he commanded the right

division of the army under Sir Eyre Coote at the great victory of Porto Novo. In 1782 he returned home and settled on his estate at Novar, where he died and was buried.

Purchased by the Trustees, March 1906. (1433.)

Full-length standing figure in uniform, face three-quarters to the right.

Dimensions—49 ins. by 38 ins.

SIR RODERICK IMPEY MURCHISON. *See* page 508.

ARTHUR MURPHY. 1727-1805.

Painted by Nathaniel Dance, R.A.

Actor and dramatic author. Born in Ireland. Began life as a merchant, and started the 'Gray's Inn Journal' in 1752. Altered his views in life, and appeared on the stage in 1754; but renounced the theatrical profession after a trial of two seasons. He subsequently devoted himself to the study of the law, and succeeded in obtaining admission to the Society of Lincoln's Inn. The lucrative appointment of Commissioner of Bankrupts was afterwards conferred upon him by the favour of Lord Loughborough. His most successful plays were 'The Way to Keep Him,' and 'Three Weeks after Marriage.' His translation of Tacitus was held in very high esteem; it was first published in 1793.

Purchased by the Trustees, March 1857. (10.)

Seated figure, to below the knees, face three-quarters to the left.

Dimensions.—50 ins. by 40 ins.

GENERAL SIR JOHN MURRAY, G.C.B. *See* page 500.

ROBERT MYLNE, F.R.S. 1734-1811.

Drawn in 1795 by George Dance, R.A.

Architect and civil engineer. Born at Edinburgh, of a celebrated family of master-masons. Studied architecture at Rome. In 1760 he submitted a design for Blackfriars Bridge, which was accepted, and the bridge commenced in June of that year. It was replaced in 1868 by the present bridge. Among Mylne's numerous architectural and engineering designs may be noted those for the Gloucester and Berkeley canal. He was appointed surveyor to St. Paul's Cathedral, 1766, Canterbury Cathedral, 1767, and clerk of the works to Greenwich Hospital in 1775. Buried in St. Paul's Cathedral.

Purchased by the Trustees, July 1898. (1150.)

To the waist, in profile to the left.

Dimensions.—10½ ins. by 7½ ins.

For ANOTHER PORTRAIT, *see* page 484.

SIR CHARLES NAPIER, K.C.B. 1786-1860.

Painted by E. W. Gill.

Admiral. Cousin of Sir Charles James and Sir William Napier. Entered the navy in 1799 and served with distinction in the West Indies, 1807-9, on the coast of Italy, 1811-4, and in the operations against Baltimore, 1814. In 1833 he accepted command of the Portuguese fleet and, defeating the forces of Don Miguel, was instrumental in the restoration of Don Pedro to the throne, by whom he was created a Portuguese count. For distinguished services at Beyrout and the siege of Acre on the coast of Syria in 1840 he was created K.C.B. In 1854 he commanded the Baltic fleet during the Russian war. Rear-Admiral, 1846, Vice-Admiral, 1853, and Admiral, 1858.

Purchased by the Trustees, February 1907. (1460.)

Half-length in naval uniform, standing three-quarters to the left.

Dimensions—12 ins. by 10 ins.

SIR CHARLES JAMES NAPIER, G.C.B. 1782-1853.

Sketch in oils (unfinished) by Edwin Williams.

General. The conqueror of Scinde. Born at Whitehall, London. His mother was Lady Sarah Lennox. His earliest military services were employed in suppressing the Irish rebellion of 1798. Napier joined the British army in Spain, and was wounded five times at Coruña, and again at Busaco. In 1822 he was appointed resident of Cephalonia, and associated himself with Lord Byron in schemes for the liberation of Greece. In 1841 Sir Charles, now become Major-General, proceeded to India in command of the army in Scinde. Having gained the great battle of Meanee, 17th February 1843, and captured Hyderabad, Sir Charles was constituted by Lord Ellenborough Governor of Scinde, in which capacity he laboured successfully for the improvement of the people, and effected many important military reforms. He quitted India in 1847, but on the outbreak of the Sikh war, having been appointed commander-in-chief of the forces, returned for a brief period. He died at Oaklands, near Portsmouth.

Purchased by the Trustees, March 1904. (1369.)

Seated figure, to the waist, at a table, writing.

Dimensions—21½ ins. by 17 ins.

ANOTHER PORTRAIT.

Bust modelled in plaster by George Gammon Adams.

Purchased, April, 1899. (1198.)

ROBERT CORNELIS, FIRST BARON NAPIER OF MAGDALA, G.C.B.,
G.C.S.I., F.R.S. 1810-1890.

Bust modelled in plaster by Sir Joseph Edgar Boehm, Bart., R.A.

Field Marshal. Born in Ceylon. Educated at the Military College, Addiscombe. He received his commission in the Bengal Engineers. Fought in the Sutlej campaign and served as chief engineer at the Siege of Multan and the Battle of Gujerat in 1848. In the Mutiny (1857-9) he acted as military secretary to Sir James Outram during the Relief of Lucknow. He served under Sir Hugh Rose at the siege of Gwalior and the pursuit and destruction of the rebel Tantia Topee. In China as second in command under Sir Hope Grant he shared in the capture of the Peiho forts and the entry into Peking. He was rewarded by his being made K.C.B., and the successor to Sir J. Outram as a Military Member of the Council of India. In 1865 he was nominated Commander-in-Chief of the Bombay army, and in 1867 was appointed to command the expedition to rescue the Abyssinian captives. King Theodore was defeated, the prisoners were released April 10, 1868, and the campaign was closed by the storming of Magdala and death of the king. Napier was raised to the peerage as Baron Napier of Magdala, July 1869. In 1870 he was appointed Commander-in-Chief of the forces in India. In 1882 he was appointed a field marshal, and in 1886 Constable of the Tower. He died in London, and was buried in St. Paul's Cathedral.

Purchased by the Trustees, March 1891. (863.)

SIR WILLIAM FRANCIS PATRICK NAPIER, K.C.B. 1785-1860.

Marble bust by George Gammon Adams.

General and military historian. Born in Ireland, and brother of Sir Charles James Napier. Entered the army in 1800. Served under Sir John Moore in Spain and during the retreat to Coruña, and was afterwards highly distinguished during the Peninsular War. In 1823 he commenced his famous 'History of the Peninsular War,' which was not completed until 1840. He was appointed in 1842 Lieutenant Governor of Guernsey, where he wrote his 'History of the Conquest of Scinde,' in defence of his brother. Died at Scinde House, Clapham Park.

Purchased by the Trustees, April 1899. (1197.)

SIR GEORGE STRONG NARES. See page 508.

PATRICK NASMYTH. 1787-1831.

Drawn by William Bewick.

Landscape painter, especially of woodland scenery, in the

Dutch style. Born at Edinburgh. He arrived, at the age of 20, in London, where he established himself, and first exhibited at the Royal Academy in 1809. He became a member of the Society of British Artists at its foundation in 1824, and continued to exhibit there till his death. Nasmyth resided principally at Lambeth, where he died, and in his later years was afflicted with deafness.

Purchased by the Trustees, May 1872. (350.)

Bust, face nearly in profile to the left.

Dimensions.—17 $\frac{3}{8}$ ins. by 13 $\frac{5}{8}$ ins.

HORATIO, VISCOUNT NELSON. 1758-1805.

Painted in 1800 by Heinrich Füger at Vienna (unfinished).

The most famous name in all our naval annals. Horatio Nelson was the fourth son of the Reverend Edmund Nelson, of Burnham Thorpe, in Norfolk, where he was born. He entered the navy as a midshipman in his twelfth year, under his uncle, Captain Suckling, of the 'Raisonné,' a 64-gun ship. In 1779 he attained the rank of post captain. In 1794 under Lord Hood he reduced Corsica, where he lost his right eye. Within the limits of this notice it is impossible even to eumerate his services. In 1797 he took a conspicuous part in the victory off Cape St. Vincent, and two months later lost his right arm in an unsuccessful attack on Santa Cruz in Teneriffe. In 1798 he achieved, off Aboukir, the great victory, surnamed of the Nile, over the fleet which had just conveyed the French army to Egypt. In 1801 he appeared off Copenhagen, and destroyed the Danish fleet. In 1805 Nelson encountered the French and Spanish fleets off Cape Trafalgar. His memorable signal—"England expects every man to do his duty"—will ever be connected with this last conflict of the hero. On October 21st, at 1.25 p.m., he received his death wound by a musket ball from the 'Redoubtable.' A public funeral was decreed him, and he was buried in St. Paul's, January, 9th, 1806.

Purchased by the Trustees, April 1859. (73.)

Bust, face three-quarters to the left.

Dimensions.—19 ins. by 15 $\frac{1}{2}$ ins.

(a.) ANOTHER PORTRAIT.

Painted by Lemuel Francis Abbott.

Purchased by the Trustees, May 1874. (394.)

To below the waist, in naval uniform, facing the spectator.

Dimensions.—29 $\frac{1}{2}$ ins. by 24 $\frac{1}{2}$ ins.

b.) ANOTHER PORTRAIT.

Copy by L. Acquarone from a picture painted in 1799 by Leonardo Guzzardi in the possession of H.I.M. the Sultan of Turkey.

Pettigrew, in his *Life of Nelson* (Vol. 1, p. 145), gives the following account of the Grand Signior's presents:—"The" pelisse was of the finest scarlet cloth, lined with most beautiful" sable fur, and was magnificent. The aigrette consisted of an" artificial plume formed of thirteen fingers covered with" diamonds. These were intended to represent the thirteen ships" taken and destroyed at the battle. The centre diamond and" four surrounding it were estimated at the value of 5,000l.," and there were at least 300 other diamonds of smaller size." These splendid presents were accompanied with a letter, in the" handwriting of the Grand Signior, in which it was stated that" the Plume of Triumph, or Chelongk, was such as had never" before been presented to any but victorious Musselmans."

The life-size original picture, which was painted at Palermo, is now at the Admiralty, Whitehall.

The replica, from which this was copied, was presented to the Sultan by Lord Nelson after the battle of Aboukir, 1798.

Presented, February 1888, by H.I.M. the Sultan of Turkey, (785.)

Small full-length figure, in naval uniform.

Dimensions.— $33\frac{1}{2}$ ins. by 20 ins.

(c.) ANOTHER PORTRAIT.

Drawn in 1802 by Henry Edridge, A.R.A.

Purchased, November, 1891. (879.)

Small full-length figure, facing the spectator.

Dimensions.— $12\frac{3}{8}$ ins. by $8\frac{5}{8}$ ins.

WILLIAM EDEN NESFIELD. 1835-1888.

Drawn at Rome in 1859 by Jacob Emile Edouard Brandon.

Architect. Born at Bath and educated at Eton. After a course of professional travel, and careful studies of mediæval architecture, he became one of the guiding spirits of architecture in his day, and exercised a powerful influence on the picturesque style, which gradually replaced the classical and the gothic styles during the nineteenth century.

Presented, March 1899, by his friend, John Hebb, Esq., R.I.B.A. (1193.)

Bust, three-quarters to the left.

Dimensions.—8 ins. by 5 ins.

THOMAS PELHAM HOLLES, DUKE OF NEWCASTLE, K.G.
1693-1768.

Drawn in crayons by William Hoare, R.A.

A prominent statesman during the reigns of George I. and George II. Educated at Westminster and Clare College, Cambridge. He succeeded his father as Lord Pelham in 1712, and afterwards inherited the estates of his uncle John Holles, Duke of Newcastle, which title was conferred on him in 1715. He filled the most important offices in the Palace and Cabinet from the accession of the House of Hanover to the death of George II. He was Lord Chamberlain, Secretary of State, Lord Privy Seal, Chancellor of the University of Cambridge, and First Lord of the Treasury. On the decease of his brother, Henry Pelham, in 1754, he succeeded him as Prime Minister and resigned office in 1762.

Presented, February 1887, by Walter, 4th Earl of Chichester. (757.)

To the waist, face three-quarters to the right.

Dimensions.— $23\frac{1}{2}$ ins. by $17\frac{1}{2}$ ins.

JOHN HENRY NEWMAN, D.D. 1801-1890.

Painted in 1889 by Emmeline Deane.

Born in London. Scholar of Trinity College and Fellow of Oriel College, Oxford. Vicar of St. Mary's Oxford, 1828, where he exercised a great effect on the university by his preaching. With Pusey and Hurrell Froude Newman was one of the principal leaders of what is known as the 'Oxford Movement.' His theological views at last led him to join the Roman Church in 1845. Newman introduced into England the institute of the Oratory of St. Philip Neri, and founded the Oratory at Birmingham, where he passed the remainder of his days. He was created a cardinal in 1879.

His book 'Apologia pro vita sua,' is a vindication of his position towards the Church. He was also a poet and writer of great literary taste and merit.

Presented, January 1896, by George Vernon Blunt, Esq., M.D. (1022.)

Seated figure, to below the knees, facing the spectator.

Dimensions.— $43\frac{3}{4}$ ins. by $34\frac{3}{4}$ ins.

ANOTHER PORTRAIT.

Drawn in chalks about 1840 by George Richmond, R.A.

Purchased by the Trustees, July 1896. (1065.)

Head, face three-quarters to the right.

Dimensions.—17 ins. by 14 ins.

MOUNTJOY BLOUNT, EARL OF NEWPORT. 1597-1665. And
GEORGE, LORD GORING. 1608-1657.

Painted by William Dobson.

Mountjoy Blount, created Earl of Newport (in the Isle of Wight) in 1628, was natural son of Charles Blount, Earl of Devonshire and Penelope, Countess of Essex. He was one of the Council of War in the Royal Army, and Master of the Ordnance. As Constable of the Tower he was present at the execution of Strafford, May 1641. In 1655 he was committed to the Tower on suspicion of treason. He died at Oxford in 1665 and was buried in Christ Church Cathedral.

George, Lord Goring, son of George Goring, Earl of Norwich, went abroad in 1633 and served as a soldier in the Low Countries, where he was wounded at the siege of Breda. In 1641 he was made Governor of Portsmouth and betrayed to the Parliament the King's intentions. In 1644 Lord Goring superseded Lord Wilmot in command of the Horse, when the want of discipline in his troops and his licentious conduct greatly injured the Royal cause. He escaped abroad in 1648, and ended his days in Madrid as a Dominican friar.

Presented, February 1887, by the Rev. R. St. John Tyrwhitt, in fulfilment of his late father's wishes. (762.)

Half-length standing figures.

Dimensions.—41½ ins. by 48¾ ins.

ANN MARY NEWTON. 1832-1866.

Painted by herself.

Distinguished artist; daughter of Joseph Severn, the painter; born at Rome; married in 1861 to Mr. Charles T. Newton, the archaeologist; died in London.

Bequeathed, March 1895, by Sir Charles Thomas Newton, K.C.B. (977.)

Half-length, face three-quarters to the left.

Dimensions.—23½ ins. by 20 ins.

SIR CHARLES THOMAS NEWTON, K.C.B., D.C.L., LL.D.
1816-1894.

*The original model in plaster by Sir Joseph Edgar Boehm,
Bart., R.A., for the bust in the British Museum.*

Distinguished archaeologist; appointed an Assistant in the Department of Antiquities at the British Museum in 1840; appointed Vice-Consul at Mitylene in the Grecian Archipelago in 1852, during which time he carried out works of exploration and excavation of the greatest importance to art and archaeology, especially the discovery of the site of the Mausoleum at

Halicarnassus, and the acquisition of its sculptures for the British Museum; appointed in May 1860 British Consul at Rome; in 1861 Keeper of the Greek and Roman Antiquities in the British Museum; in 1880 Professor of Archæology at University College, London; died in London.

Presented, March 1895, by Miss Amy Frances Yule. (973.)

SIR ISAAC NEWTON, P.R.S. 1642-1727.

Painted by John Vanderbank.

Philosopher. Born at Woolsthorpe, in Lincolnshire, 25th December. Educated at Grantham School and at Trinity College, Cambridge, where he studied mathematics with great diligence, and in 1664 made the discovery of the nature of light and of colour. On leaving the University on account of the plague, he conceived the idea of the system of gravitation. In 1667 Dr. Barrow resigned to him the mathematical professorship of his University. In 1671 he was chosen a Fellow of the Royal Society, and in the following year elected Member of Parliament for his University. In 1699 he was appointed Master of the Mint, and effected many improvements in the coinage. After being chosen President of the Royal Society in 1703, he received, in 1705, the honour of knighthood. His 'Principia' first appeared in 1687; his 'Observations on the Prophecies' in 1733, after his death. An entire edition of his works was published by Dr. Horsley, Bishop of St. Asaph, in 1784, in four 4to. volumes. Newton retained his faculties to the last. His body lay in state in the Jerusalem Chamber, and was buried in Westminster Abbey.

Transferred, June 1879, from the British Museum. (558.)

Seated figure, to below the knees, face three-quarters to the left.

Dimensions.— $48\frac{3}{4}$ ins. by $57\frac{3}{4}$ ins.

(a.) ANOTHER PORTRAIT.

Marble bust, sculptured by Edward Hodges Baily, R.A., from a bust by L. F. Roubillac.

Deposited, September 1895, by the Trustees and Director of the National Gallery. (995.)

(b.) ANOTHER PORTRAIT.

Painted in his youth.

Purchased by the Trustees, March 1904. (1365.)

Bust, turned slightly to the right.

Dimensions.—23 ins. by $20\frac{1}{2}$ ins.

JOSEPH NOLLEKENS, R.A. 1737-1823.

Painted by Lemuel Francis Abbott.

An eminent sculptor, son of a painter of Antwerp, and pupil of Scheemakers. Born in London. Having received honours from the Society of Arts, he proceeded to Rome in 1760, where he modelled the busts of his countrymen, Sterne and Garrick. These gained him an immediate celebrity. Nollekens resided 10 years in Italy, and applied himself to the restoration and sale of antique sculptures. His best monument is perhaps the one to Mrs. Howard, of Corby Castle. The statue of Pitt at Cambridge ranks also as one of his principal works. Nollekens frequently repeated the bust of Fox, which it may be observed he is here represented as holding. He was noted for his penurious habits.

Presented, Feb. 1858, by the Rt. Hon. Henry Labouchere, M.P. (30.)

To the waist, face three-quarters to the right.

Dimensions.—29½ ins. by 23½ ins.

HENRY HOWARD, SIXTH DUKE OF NORFOLK, F.R.S., D.C.L.
1628-1684.

Painted by Mrs. Beale.

Grandson of Thomas, Earl of Arundel, the collector. His mother was a daughter of Esme, Duke of Lenox. He is noticed under the name of Mr. Henry Howard, in Grammont's 'Memoirs' as one of the Count's rivals for the hand of 'La Belle Hamilton.' He was a generous patron of learning, and a considerable benefactor to the Royal Society, who assembled at his house after the Great Fire of London in 1666. He afterwards, at the suggestion of John Evelyn, gave them the Arundelian Library. In 1667, also at the recommendation of Evelyn, he presented the celebrated Arundel Marbles to the University of Oxford. Accounts of his travels to Morocco, Vienna, and Constantinople were published in the years 1670 and 1671. In 1672 he was created Earl of Norwich and constituted Earl Marshal of England. Succeeded his brother Thomas in the revived dukedom 1677.

Purchased by the Trustees, May 1880. (613.)

To the waist, face three-quarters to the right.

Dimensions.—29¼ ins. by 24 ins.

JOHN WILLIAM NORIE. 1772-1843.

Copied in water colours by Adam Buck from a miniature by Williams.

Writer on navigation. Born in London, the son of a school-master. Carried on a business in Leadenhall Street for naval

books and charts and nautical instruments. In 1805 he published an 'Epitome of Practical Navigation,' which still remains a standard work, although it was compiled before the introduction of steamships into British commerce.

Presented, July 1898, by his nephew, Henry H. Norie, Esq. (1131.)

Seated figure to below the knees, face three-quarters to the left.
Dimensions.— $7\frac{3}{4}$ ins. by $6\frac{1}{2}$ ins.

FREDERICK, LORD NORTH. *See* GUILFORD.

ROGER NORTH. 1653-1734.

Painted in 1680 by Sir Peter Lely.

Lawyer, historian, and biographer. Sixth son of Dudley, fourth Lord North, and nephew of the first Earl of Manchester. Born at Tostock in Suffolk. Educated at Thetford School and at Jesus College, Cambridge, and was admitted at the Inner Temple, 1669. He became steward of the Courts to Archbishop Sheldon and was appointed King's Counsel in 1682, and Solicitor-General to the Duke of York, 1684. Having refused to take the oath of allegiance to William III., he retired to his seat at Rougham, in Norfolk, and devoted himself to musical literature. He wrote 'Examen,' or an inquiry into the veracity of 'A complete History of England,' published in 1740, 'The lives of the Norths,' 1742, and 'Memoires of Music.' The 'Autobiography of Hon. Roger North' was edited by Dr. Jessopp in 1887.

Purchased by the Trustees, March 1887. (766.)

To the waist, face three-quarters to the left.

Dimensions.— $29\frac{3}{8}$ ins. by $24\frac{1}{2}$ ins.

HENRY HOWARD, EARL OF NORTHAMPTON. *See* page 474.

FRANCIS THORNHILL BARING, FIRST BARON NORTHBROOK. 1796-1866.

Painted by Sir George Hayter.

Eldest son of Sir Thomas Baring, second baronet. Born at Calcutta and educated at Winchester and Christ Church, Oxford. Entered Parliament in 1826 as M.P. for Portsmouth. Secretary to the Treasury, 1834-1839, Chancellor of the Exchequer, 1839-1841, and First Lord of the Admiralty, 1849-1852. Created a peer in 1866.

Presented, May 1900, by his son, Thomas George, 1st Earl of Northbrook, G.C.S.I. (1257.)

Bust, face three-quarters to the left.

Dimensions.—12 ins. by 9 ins.

JAMES NORTHCOTE, R.A. 1746-1831.

Painted in 1821 by himself.

Portrait and historical painter, and writer on art. Born at Plymouth. The fame of his countryman Sir Joshua Reynolds induced him to relinquish his father's business of watchmaking, and, at the age of 25, to make his way to London. Sir Joshua received him not merely as a pupil, but as an inmate of his house, where he resided five years. In 1777 he went to Rome, and became member of the academies of Florence and Cortona. Under the patronage of Boydell he produced two of his best pictures, the 'Princes in the Tower,' and 'Hubert and Arthur' for the Shakspeare Gallery. In 1813 he published his 'Memoirs of Sir Joshua Reynolds.' In 1828, at the age of 82, appeared his illustrated volume of 'One Hundred Fables,' and in his 84th year he issued his 'Life of Titian.' He painted a great number of portraits, many of them of great merit, and was noted for his penurious habits.

Purchased by the Trustees, June 1862. (147.)

To below the waist, face in profile to the left.

Dimensions.—29½ ins. by 24 ins.

ANOTHER PORTRAIT.

Painted by George Henry Harlow.

Presented, December 1894, by John Carrick Moore, Esq. (969.)

Seated figure, to below the knees, facing the spectator.

Dimensions.—20¾ ins. by 15⅝ ins.

ALGERNON PERCY, TENTH EARL OF NORTHUMBERLAND,
K.G. 1602-1668.

Copied by Henry Stone from a portrait by Sir A. Van Dyck.

Lord High Admiral of England in the reign of King Charles I. He sided afterwards with the Parliament, though he endeavoured to act as a mediator for peace. At the Restoration he was made Lord High Constable. Buried at Petworth.

Purchased by the Trustees, June 1869. (287.)

Bust, face almost in profile to the right.

Dimensions.—24½ ins. by 20 ins.

CHARLES HOWARD, EARL OF NOTTINGHAM, K.G. *See page 474.*

HENEAGE FINCH, FIRST EARL OF NOTTINGHAM, 1621-1682.

Painted by Sir Peter Lely.

Eminent lawyer and statesman. Son of Sir Heneage Finch, Speaker of the House of Commons. Educated at Westminster

School and Christ College, Oxford. Entered Parliament after the Restoration in 1660, and became the official representative of the court and the church in the House of Commons. Gaining the confidence of Charles II, and being recognised as a constitutional lawyer of the highest repute, he rose to be Solicitor-General, Attorney-General, Lord Keeper of the Seals, and eventually, in 1674, to be Lord Chancellor, when he was raised to the peerage. He was created Earl of Nottingham in 1681.

Purchased by the Trustees, March 1906. (1430.)

Three-quarter length seated figure to the left in robes, face three-quarters to the left.

Dimensions—48 ins. by 39 ins.

TITUS OATES. 1649-1705.

Drawn and engraved from the life by Robert White.

The informer. Son of an Anabaptist preacher and ribbon-weaver; educated at Merchant Taylors' School and at Caius and St. John's Colleges, Cambridge. Titus became successively a clergyman of the Church of England, and then a Roman Catholic. In 1677 he came forward as the discoverer of the supposed Popish plot, and upon his evidence, confirmed by that of Bedloe, many eminent persons suffered death. Oates received a pension of 1,200*l.* a year and a residence at Whitehall from the Government; but upon the accession of James II. he was tried for perjury, and sentenced to imprisonment for life and to be whipped and pilloried. Under William III. he was released and again pensioned.

Purchased by the Trustees, March 1881. (634.)

To the waist, face three-quarters to the right.

Dimensions.—10½ ins. by 6½ ins.

SIR DAVID OCHTERLONY, BART., G.C.B. 1758-1825.

Miniature painting probably by a native artist.

The conqueror of Nepal. Born in Boston, U.S.A., and entered the Indian army in 1777. He served with distinction throughout the Marátha wars, and was British Resident at Delhi from 1803 to 1806. In 1815 he conquered the Gurkhas in Nepal, and was created a baronet for his services, but he did not finally receive their submission until the following year. The Gurkha regiments now rank among the best and the most trustworthy in the Indian army. Subsequently he had the chief share as British Resident in various places in the administration of Central India. Died at Meerut.

Presented, July 1900, by E. Lennox Boyd, Esq. (1266.)

To below the waist in uniform, face three-quarters to the left.

Dimensions.—2 ins. by 1½ ins.

DANIEL O'CONNELL. 1775-1847.

A miniature on ivory painted in 1836 by Bernard Mulrenin, R.H.A.

'The Liberator.' Born at Carhen House in Kerry. Educated under Father Harrington, a Roman Catholic priest, and afterwards at the Colleges of St. Omer and Douai. In 1794 he entered himself a student at Lincoln's Inn, and four years afterwards was called to the bar. His election by a large majority to serve in Parliament for county Clare, in July 1828, greatly contributed to the introduction and passing of the Roman Catholic Emancipation Act, which was carried in April of the following year. Entering the House of Commons he was greatly distinguished by the eloquence and readiness of his speeches. Nor was he less conspicuous in Ireland from his agitation for a repeal of the Union, an agitation which he commenced in 1841 and continued until his decease, which happened at Genoa.

Purchased by the Trustees, February 1866. (208.)

To the waist, face three-quarters to the right.

Dimensions.—6 ins. by 4 $\frac{1}{4}$ ins.

For OTHER PORTRAITS, *see* pages 492 & 495.

JOHN O'KEEFFE. 1747-1833.

Painted in 1786 by Thomas Lawranson.

Dramatist and actor. Born in Dublin. Originally studied art, but having an attraction for the stage, began his career as an actor under Mossop, at Dublin, and brought out his first comedy when only 18. In 1781 he quitted Ireland for ever, and established himself in London as a play-writer by profession. His last play was produced in 1798. 21 out of his 68 pieces were published in 1798. Of these 'The Agreeable Surprise,' and 'Wild Oats,' still keep possession of the stage. A life annuity was granted him by the Crown in 1808. He died at Southampton. His autobiography was published in 1826.

Purchased by the Trustees, July 1863. (165.)

Seated figure, to the waist, face three-quarters to the right.

Dimensions.—29 $\frac{1}{4}$ ins by 24 ins.

ANNE OLDFIELD. 1683-1730.

Painted by Jonathan Richardson.

A popular actress, distinguished by the refinement of her style and charm of manner. Born in Pall Mall. She was introduced to the manager of Drury Lane Theatre in 1692 by Sir John Vanbrugh, and appeared as Alinda at the Theatre Royal in 1700, but her first decided success was at Bath in 1703, as Leonora in 'Sir Courtly Nice.' 'Lady Betty Modish,' a part expressly adapted

for her by Colley Cibber, is said to have displayed her attainments to the greatest advantage. Her remains lay in state in the Jerusalem Chamber, and were buried, according to her desire, in Brussels lace and gloves, in Westminster Abbey. She is, for this reason, best remembered under the name of Narcissa by the lines in Pope's 'Moral Essays':—

"One would not, sure, be frightful when one's dead,"

"And—Betty—give this cheek a little red."

Purchased by the Trustees, June 1876. (431.)

To the waist, face three-quarters to the right.

Dimensions.—28½ ins. by 24 ins.

SIR ERASMUS OMMANNEY. *See* page 508.

ELIZA O'NEILL, AFTERWARDS LADY BECHER. 1791-1872.

Painted in 1815 by John James Masquerier.

A highly gifted tragic actress. Born in Ireland. Both her parents were members of the theatrical profession. Miss O'Neill appeared with great success in Dublin, and, a few months later, on the Covent Garden stage in 'Belvidera,' October 13th, 1814. The characters in which she greatly excelled were Juliet, Belvidera, Mrs. Haller, and Mrs. Beverley. In 1819 Miss O'Neill withdrew from the stage, and married W. Wrixon Becher, Esq., M.P., who was created a baronet in 1831.

Presented, February 1877, by the Hon. Percy Wyndham, M.P. (445.)

To the waist, face almost in profile to the left.

Dimensions.—29 ins. by 24 ins.

ARTHUR ONSLOW, P.C. 1691-1768.

Painted in 1728 by Sir Godfrey Kneller.

Speaker of the House of Commons. Descended from an ancient family established in Shropshire, and the third Speaker of his race. Educated at Winchester and Wadham College, Oxford, called to the bar at the Middle Temple in 1713, appointed Recorder of Guildford, and returned to Parliament for that borough in 1719 and 1720. He was unanimously chosen Speaker in January 1727. He received appointments of considerable trust from Queen Caroline. In 1734 Onslow was constituted Treasurer of the Navy; but resigned office in 1743. In May 1754 he was, for the fifth time, unanimously elected to the Speaker's chair, and retired in March 1761, when he received the thanks of the House for his constant and unwearied attendance during the course of more than 33 years, in five successive Parliaments.

Transferred, June 1879, from the British Museum. (559.)
Full-length, in Speaker's robes, face three-quarters to the right.

Dimensions.—91 ins. by 56½ ins.

AMELIA OPIE. 1769-1853.

Painted in 1798 by John Opie, R.A.

A popular novelist and lyric writer. Wife of John Opie, the painter, and daughter of Dr. James Alderson, a Norwich physician. Most of her life was spent in the society of her father, whose radical opinions she fully shared. Being gifted with vocal and conversational powers, she was courted by society, and her literary talents aided her husband in the composition of his lectures on art. When left a widow in 1807, Mrs. Opie returned to Norwich, and, with her father's approval, joined the Society of Friends and assumed the Quaker style and dress. She died at Norwich.

Purchased by the Trustees, March 1887. (765.)

Seated figure, nearly half-length, facing the spectator.

Dimensions.—29½ ins. by 24½ ins.

ANOTHER PORTRAIT.

Bronze medallion modelled in 1829 by Pierre Jean David d'Angers and cast by L. Richard, of Paris.

Presented, February 1897, by Lionel Cust, F.S.A. (1081.)

Profile to the left, in Quaker costume.

Dimensions.—5½ ins. by 5½ ins.

FOR ANOTHER PORTRAIT, *see* page 496.

JOHN OPIE, R.A. 1761-1807.

Painted in 1785 by himself.

Painter. 'The son of a Cornish carpenter, and very precocious in his art. He first emerged from obscurity through the aid of Dr. Wolcot, better known as 'Peter Pindar,' and, like himself, a native of Cornwall. Coming to London in 1781, and being introduced to Sir Joshua Reynolds, young Opie applied himself assiduously to the study of art, and in some years attained high fame as a portrait painter. He succeeded Fuseli as Professor of Painting to the Royal Academy, but had only delivered four lectures when his useful career was cut short by an early death. He painted many admirable portraits.

Purchased by the Trustees, June 1858. (47.)

Half-length, face three-quarters to the left.

Dimensions.—29½ ins. by 24½ ins.

ROBERT WALPOLE, FIRST EARL OF ORFORD, K.G. 1676-1745.

Painted in 1740 by Jean Baptiste Van Loo.

Among the most eminent of our great parliamentary leaders. Born at Houghton in Norfolk, and educated at Eton, and King's College, Cambridge. Entered Parliament in 1700, in 1708 was Secretary-at-War, and in 1710 Treasurer of the Navy. In 1722, after the deaths of Stanhope and Sunderland, he attained the highest power in the administration, and he continued in office, with great success and just renown, as First Lord of the Treasury and Chancellor of the Exchequer, until "the great Walpolean Battle" (as it is termed by Junius) of 1742. Upon his retirement he was created Earl of Orford, but is best known to posterity by the title which he bore as Minister. In 1725 he had received the Order of the Bath, and in 1726 the Order of the Garter, being one of the very few commoners in modern times who have ever been invested with the latter.

"Seen him I have, but in his happier hour"

"Of social pleasure, ill exchanged for power;"

"Seen him, uncumber'd with the venal tribe,"

"Smile without art, and win without a bribe."

Such is the pleasing character which Pope has drawn of Walpole in private life.

Purchased by the Trustees, March 1859. (70.)

Standing figure, nearly to the knees, in Chancellor of the Exchequer's robes, face three-quarters to the right.

Dimensions.—48½ ins. by 39¼ ins.

ANOTHER PORTRAIT; SEATED IN THE STUDIO OF FRANCIS HAYMAN, R.A.

Painted by Francis Hayman, R.A.

Francis Hayman, who is represented at work upon the portrait of his patron, was born in Devonshire, 1708. He became a distinguished historical painter, and produced numerous designs in illustration of English classical writers. He was the first Librarian appointed to the Royal Academy, having been nominated to that office by the King in 1770. He died in London 1776.

Purchased by the Trustees, June 1866. (217.)

Small full-length figures.

Dimensions.—27¼ ins. by 35 ins.

HORATIO WALPOLE, FOURTH EARL OF ORFORD. 1717-1797.

Painted by Nathaniel Hone, R.A.

Known as Horace Walpole. The third and youngest son of Sir Robert Walpole, the Prime Minister. Educated at Eton

and at King's College, Cambridge. After completing his education, Walpole travelled for more than two years on the Continent in company with his schoolfellow Gray, the poet. In 1741 he took his seat in the House of Commons as member for Callington. This he exchanged in 1744 for Castle Rising, and in 1754 represented King's Lynn. But literature and the fine arts almost exclusively occupied his attention. A cottage which he had purchased at Twickenham in 1747 became a depository of objects of every kind of artistic, historic, or literary value. It grew into the mansion so well known as 'Strawberry Hill.' In 1761 Horace Walpole commenced to compile, from the manuscripts of Vertue the engraver, his valuable historic work entitled 'Anecdotes of Painting in England.' His 'Royal and Noble Authors' appeared in 1758, and his popular romance, 'The Castle of Otranto,' in 1764. He next wrote the 'Historic Doubts on the Life and Reign of Richard III.' The 'Memoirs of the last Ten Years of George II.' were not published until after his death. Walpole is perhaps most generally known and admired from his epistolary correspondence. Sir Walter Scott has called him "the best letter writer in the English language." In 1791 he succeeded his nephew George, third Earl of Orford, but never took his seat in the House of Lords.

Purchased by the Trustees, February 1861. (116.)

To the waist, face three-quarters to the left.

Dimensions.—23 ins. by 19½ ins.

(a.) ANOTHER PORTRAIT.

Painted in 1747 by John Giles Eccardt.

This and companion portraits of Gray, Bentley, and others were painted for Horace Walpole, at Strawberry Hill, by Eccardt, the attitude in each case being taken from the 'Iconographie' of Vandyck. In this portrait the attitude copied is that of Simon Vouet.

Purchased by the Trustees, June 1895. (988.)

Half-length, face three-quarters to the left.

Dimensions.—15½ ins. by 12½ ins.

(b.) ANOTHER PORTRAIT.

Drawn in 1793 by George Dance, R.A.

Purchased by the Trustees, July 1898. (1161.)

Seated in profile to the left.

Dimensions.—9½ ins. by 7½ ins.

HENRIETTA, DUCHESS OF ORLEANS. 1644-1670.

Painted by Pierre Mignard.

Youngest daughter of Charles I. and Henrietta Maria. Born

at Exeter. Under the care of her governess, the Countess of Morton, she was conveyed in disguise in 1646 from Oatlands into France. She was married in 1661 to Philip Duke of Orleans, the only brother of Louis XIV., and died suddenly at St. Cloud soon after returning from a political mission to her brother, the King of England.

Purchased by the Trustees, February 1867. (228.)

Half-length, face three-quarters to the left.

Dimensions.—31 ins. by 24½ ins.

JAMES BUTLER, FIRST DUKE OF ORMONDE, K.G. 1610-1688.

Painted, at the age of 51, by Sir Peter Lely.

A distinguished Royalist. Born at Clerkenwell, and educated in England. Commanded the troops which were employed to suppress the Irish Rebellion of 1641, and gained several victories over the insurgents. For his services on this occasion he received the thanks of Parliament, and was created 3rd marquess. When the Civil War broke out he held Ireland for the King until the latter was taken prisoner, when he retired to France. He returned, however, soon after, and made another effort to restore the royal cause, which proving unsuccessful, he was compelled again to leave the island, and lived abroad until the Restoration. He then came to England, and was rewarded with a dukedom by Charles II. The Duke of Ormonde twice afterwards held the office of Lord Lieutenant of Ireland, and in 1670 a murderous attack was made upon him in the open street by the notorious Colonel Blood, who dragged him from his coach for the purpose of hanging him at Tyburn, but he was fortunately rescued. Buried in Westminster Abbey.

Purchased by the Trustees, May 1873. (370.)

Half-length standing figure, in Garter robes, face three-quarters to the left.

Dimensions.—52 ins. by 42 ins.

JAMES BUTLER, SECOND DUKE OF ORMONDE, K.G. 1665-1745.

Painted by Michael Dahl.

Son of the Earl of Ossory, and grandson of the great Duke of Ormonde, whom he succeeded both in his titles and as Chancellor of the University of Oxford in 1688. Born at Dublin and educated at Christ Church, Oxford. He early espoused the cause of William Prince of Orange. Subsequently he distinguished himself at the battle of the Boyne, and accompanied King William to Flanders. During the reign of Queen Anne, Ormonde commanded the expedition which attempted Cadiz and reduced Vigo in 1702. In 1703 he became Lord Lieutenant of

Ireland; and in 1712 succeeded the Duke of Marlborough as Commander-in-Chief of the army in Flanders. Upon the accession of George I. and the restoration of Marlborough, he was impeached of high treason in the House of Commons in 1715, and hastily withdrew into France. There he openly attached himself to the cause of the exiled Stuarts; and he continued in exile, residing for the most part at Avignon, until his death in 1745. His remains were interred in Westminster Abbey.

Purchased by the Trustees, May 1859. (78.)

Half-length standing figure, in armour, face three-quarters to the right.

Dimensions.—48 ins. by $39\frac{1}{2}$ ins.

CHARLES BOYLE, FOURTH EARL OF ORRERY, K.T. 1674-1731.

Painted by Charles Jervas.

Born at Chelsea. Educated at Christ Church, Oxford. The opponent of Dr. Bentley in the controversy over the 'Epistles of Phalaris.' Joined the army and fought at Malplaquet. Lord of the Bedchamber to George I. The astronomical instrument, the 'orrey,' was so called by its inventor after him.

Purchased by the Trustees, March 1892. (894.)

Standing figure, face three-quarters to the left.

Dimensions.—48 $\frac{1}{2}$ ins. by 40 ins.

SHERARD OSBORN. See page 508.

THOMAS BUTLER, EARL OF OSSORY, K.G. 1634-1680.

Painted by Sir Peter Lely.

Son of the first, and father of the second Duke of Ormonde. Born at Kilkenny, and educated both in England and France. During the Interregnum he was confined for a short time in the Tower, and on his release retired to the continent. At the Restoration he was appointed to the command of the troops in Ireland, and was created a peer with the title of Lord Butler. In 1666 he served in the fleet under the Duke of Albemarle, and took part in the great battle with the Dutch; and in 1673 was made admiral. Four years later he commanded the English army at Mons, and contributed to the defeat of Marshal Luxembourg. He died of a fever in the 46th year of his age. Buried in Westminster Abbey.

Purchased by the Trustees, May 1873. (371.)

Half-length standing figure, in armour, face three-quarters to the left.

Dimensions.—48 $\frac{1}{2}$ ins. by $39\frac{1}{2}$ ins.

SIR JAMES OUTRAM, BART., G.C.B. 1803-1863.

Painted by Thomas Brigstocke.

Born at Butterley, in Derbyshire; educated at Marischal College, Aberdeen, and went at an early age to India, where he greatly distinguished himself as an administrator. He was in 1856 Resident of Oudh, and took part in the Persian War of 1857. General Outram succeeded Sir Henry Lawrence as Chief Commissioner during the mutiny, and shared with Sir Henry Havelock and Sir Colin Campbell the glory of the relief of Lucknow; he was created a baronet and G.C.B. for his brilliant services. He returned to England in 1860 and died at Pau.

This is the original study for the full-length portrait in the Oriental Club.

Purchased by the Trustees, May 1882. (661.)

Head, face three-quarters to the right.

Dimensions.— $23\frac{1}{2}$ ins. by $19\frac{1}{2}$ ins.

HUGH OWEN. 1784-1861.

Miniature, painted in 1808 by Andrew Robertson.

Born at Denbigh; highly distinguished in active service during the Peninsular War. Held a colonelcy in the Portuguese Army, and organized a special regiment of cavalry. Published in Portuguese and English an account of the Civil War in Portugal.

Presented, March 1895, by his son Hugh Owen, Esq., F.S.A. (975.)

Bust, face three-quarters to the right, in uniform.

Dimensions.— $2\frac{1}{2}$ ins. by $2\frac{1}{4}$ ins.

JOHN OWEN, D.D. 1616-1683.

Painted, perhaps, by Robert Walker.

Puritan divine. Born at Stadhampton, in Oxfordshire, of which parish his father, a rigid Puritan, was at that time minister. Educated at Queen's College, Oxford. Having declined to conform to some regulations established by Archbishop Laud, then Chancellor of the University, Owen was compelled to leave Oxford, and in 1642 published his first work, 'A Display of Arminianism,' which attracted the attention of Parliament, and in consequence, the Committee appointed "to purge the Church of scandalous ministers" presented him to the preferment of Fordham in Essex. Shortly afterwards he received the living of Coggleshall from the Earl of Warwick, and at this period quitted the Presbyterian party for that of the Independents. He was summoned to preach before Parliament on the day after the execution of Charles I. He again preached before Parliament

in the 28th of February, when Cromwell first heard him, and appointed him his chaplain. He accompanied Cromwell to Ireland, and was appointed to preside over the College at Dublin. In 1651 he was promoted by an order of the Parliament to the Deanery of Christ Church, Oxford, and in 1652 became Vice-Chancellor of the University, Cromwell himself being the Chancellor. At the restoration, Owen, losing both his offices, retired to a small estate in his native place. Died in London and buried in Bunhill Fields.

Purchased by the Trustees, November 1860. (115.)

To the waist, face almost in profile to the left.

Dimensions.—28 ins. by 23½ ins.

SIR RICHARD OWEN, K.C.B., M.D., F.R.S. 1804-1892.

Painted in 1845 by Henry William Pickersgill, R.A.

Naturalist. Born at Lancaster. Educated at Edinburgh University, and became a lecturer at St. Bartholomew's Hospital. Conservator of the Hunterian Museum and professor of comparative anatomy and physiology at the Royal College of Surgeons. Owen became one of the chief authorities on these subjects and on osteology, especially of extinct species, and was superintendent of the Natural History Departments in the British Museum, 1850-1883.

Presented, February 1893, in accordance with the Professor's wish, by his daughter-in-law, Mrs. Owen. (938.)

Standing figure, to below the knees, facing the spectator.

Dimensions.—55½ ins. by 43½ ins.

ROBERT OWEN. 1771-1858.

Painted in 1834 by W. H. Brooke, A.R.H.A.

Socialist and philanthropist. Born in Montgomeryshire. At first employed in a manufactory at Manchester. Author of 'A New View of Society,' 'The Moral World,' and other works, and did much to promote education, especially infant schools.

Presented, June 1893, by Mrs. H. Dixon. (943.)

Half-length, facing the spectator.

Dimensions.—10¾ ins. by 8½ ins.

ANOTHER PORTRAIT.

A medallion modelled by Julian Leverotti.

Presented by Joseph W. Corfield, Esq., February 1880. (602.)

Dimensions.—15 ins. by 14 ins.

ROBERT HARLEY, EARL OF OXFORD AND MORTIMER, K.G.
1661-1724.

After Sir Godfrey Kneller

Statesman. Born in London. His father, Sir Edward Harley, Bart., despatched him with a troop of horse to the Prince of Orange on his landing in 1688. Afterwards, pursuing the study of the law, and becoming a member of the House of Commons, he was chosen Speaker in 1701. Under Queen Anne in 1704 he became Secretary of State. In 1708 Harley resigned his office; but the royal favour was not withdrawn from him, and, upon the dismissal of Godolphin, he was appointed Chancellor of the Exchequer. In 1711 he was raised to the House of Lords by the titles of Earl of Oxford and Mortimer. He was appointed Lord High Treasurer, and was the last who filled that ancient office, except the Duke of Shrewsbury during only a few hours in 1714. As a further mark of royal favour, Oxford received the Order of the Garter in 1713. The conclusion of the Peace of Utrecht was the principal event of his administration, and, on the accession of George I., both he and his late colleague Bolingbroke were impeached by the Commons for intrigues with the Jacobite party. Oxford was committed to the Tower, and after a long delay obtained a trial by his peers, which terminated in his acquittal and discharge. The remainder of his life was spent in retirement.

Purchased by the Trustees, June 1857. (16.)

Half-length standing figure, in Garter robes, face three-quarters to the right.

Dimensions.—49 ins. by 39 ins.

WILLIAM, FIRST BARON PAGET, K.G. 1505-1563.

Painted in the manner of Joost van Cleef.

Born at Wednesbury of a Staffordshire family. Educated at St. Paul's School, and Trinity Hall, Cambridge. Secretary of State, 1543, clerk of the signet to Henry VIII. and one of the executors of his will. Held important positions at the Court of Edward VI. and that of Philip and Mary. The Emperor Charles V. said that Paget deserved to be a king as well as to represent one.

Purchased by the Trustees, June 1894. (961.)

Half-length, facing the spectator.

Dimensions.—17½ ins. by 13¼ ins.

THOMAS PAINE. 1737-1809.

(149) Painted after George Romney by Auguste Millière.

Born at Thetford, Norfolk, of a Quaker family. Served as an

excise officer. In 1774 was introduced to Benjamin Franklin and went to America with introductions from him, where he became famous for his advocacy of republican principles, and hostility to the English cause. In 1790 he was in Paris during the Revolution and produced his famous essay on 'The Rights of Man,' in reply to Burke. He became a member of the Girondin party in Paris, and narrowly escaped execution through his opposition to Robespierre. He subsequently settled and died at New Rochelle in America.

Presented, June 1892, by Henry Willett, Esq., of Brighton, (897.)

Dimensions.—16 ins. by 12 ins.

WILLIAM PALEY, D.D. 1743-1805.

Painted by Sir William Beechey, R.A., after George Romney.

A learned philosopher and divine. Born at Peterborough. The son of the head-master of Giggleswick School, where he was educated. Educated as a sizar at Christ's College, Cambridge, and was senior wrangler in 1763. Having taken orders and become a fellow of his college, he was presented to the rectory of Musgrave in Westmoreland, by his friend Dr. Law, then Bishop of Carlisle. He became Archdeacon of Carlisle in 1782. His great work 'The Principles of Moral and Political Philosophy,' still a text book at Cambridge, was first published in 1785. The 'Hæc Paulinæ' appeared in 1790; the 'Evidences of Christianity' in 1794, and his last and most important composition, 'Natural Theology,' was published in 1802.

Purchased by the Trustees, May 1862. (145.)

To the waist, face three-quarters to the right.

Dimensions.—28½ ins. by 24 ins.

HENRY JOHN TEMPLE, THIRD VISCOUNT PALMERSTON, K.G. 1784-1865.

Painted in 1802 by Thomas Heaphy.

The eminent statesman. He was educated at Harrow, Edinburgh, and St. John's College, Cambridge, and succeeded his father as third Viscount at the age of 18. Lord Palmerston held in succession the highest offices in the State, was for many years Foreign Minister, and succeeded Lord Aberdeen as Prime Minister. He was again appointed in 1860, and continued at the head of the Government until his death. He was accorded a public funeral, and was buried in Westminster Abbey.

Presented, June 1886, by Walter, 4th Earl of Chichester. (751.)

Small full-length seated figure, face three-quarters to the left.

Dimensions.—10½ ins. by 8½ ins.

(a.) ANOTHER PORTRAIT.

Painted in 1846 by John Partridge.

Presented, January 1896, by the Right Hon. Evelyn Melbourne Ashley. (1025.)

Half-length, face three-quarters to the left.

Dimensions.—36 ins. by 28 $\frac{3}{4}$ ins.

(b.) ANOTHER PORTRAIT.

Bust modelled in plaster by George Gammon Adams.

Purchased by the Trustees, April 1899. (1206.)

For OTHER PORTRAITS, see pages 492, 499, & 511.

SIR ANTHONY PANIZZU, K.C.B. 1797-1879.

Painted by George Frederick Watts, R.A.

A native of Italy, and exiled for participation in the Carbonaro conspiracy. Took refuge in England and, through the interest of Lord Brougham, was appointed assistant-librarian in the British Museum in 1831. He was appointed keeper of the printed books in 1837, and principal librarian in 1856. He assisted largely in the development of the library by his scheme for the general catalogue and his plans for the extension of the library and the construction of the present reading room.

Presented, December 1895, by the artist. (1010.)

Half-length seated figure, face nearly in profile to the left.

Dimensions.—29 $\frac{1}{2}$ ins. by 29 ins.

MUNGO PARK. 1771-1806.

Miniature painting after Henry Edridge, A.R.A.

African traveller and explorer. Born near Selkirk. Studied botany and visited Sumatra in 1792. First sent to the West Coast of Africa by the African Association in 1795, when he suffered great dangers and privations. On his return he published an account of his travels. In 1803 he undertook on behalf of the Government a fresh expedition to the West Coast of Africa, during which he lost his life in a fight with the natives, while descending the unexplored River Niger.

Presented, November 1897, by Lawrence William Adamson, Esq. (1104.)

To the left, seen to the waist, face three-quarters to the left.

Dimensions.—3 $\frac{1}{2}$ ins. by 2 $\frac{1}{2}$ ins.

CHARLES STEWART PARNELL. 1846-1891.

Original cast from a posthumous bust, modelled in 1892 by Mary Grant.

Irish patriot and politician. Born at Avondale, co. Wicklow, in Ireland. Entered Parliament in 1875 as member for Meath. In 1877 he first became prominent in the House of Commons for his policy of obstruction. In 1879 Parnell joined the new Irish Land League, of which he was the first president, and became leader of the Irish Party. From this date he made the Irish Home Rule movement the most powerful factor in politics, and after a prolonged struggle, marked by serious and deplorable agitations in Ireland, succeeded in gaining for it the adherence of the Liberal party under Mr. Gladstone. Just when his triumph seemed assured a serious crisis in Parnell's domestic life lost him his supremacy with his party and the respect of his countrymen, which he had not recovered at the time of his unexpected death.

Purchased by the Trustees, February 1897. (1087.)

SAMUEL PARR, LL.D. 1747-1825.

Painted by George Dawe, R.A.

Greek scholar. Born at Harrow, and educated there. Having no taste for his father's profession, that of surgery, he entered Emmanuel College, Cambridge, and afterwards returned to Harrow as an assistant master in the school. He was master of Colchester School in 1777 and of Norwich School from 1778 to 1786, when he retired to the small living of Hatton in Warwickshire, where he spent the remainder of his life, although he held two other rectories elsewhere. He held also a prebendal stall in St. Paul's. His talents in conversation were compared by his friends to those of Dr. Johnson.

Purchased by the Trustees from Mr. Wright, the nephew of the painter, March 1857. (9.)

Seated figure to the waist, face three-quarters to the right.

Dimensions.— $35\frac{1}{2}$ ins. by $27\frac{1}{2}$ ins.

THOMAS PARR. 1483 ?-1635.

Painted in the School of Honthorst.

"The old, old—very old man." Born near Winnington, in Shropshire. Was brought to London at the age of 152, by Lord Arundel, who presented him to Charles I. He died about a month afterwards, and was buried in Westminster Abbey.

This is an old copy of a picture preserved in the Ashmolean

Collection at Oxford, which came from John Tradescant's famous Museum at Lambeth.

Purchased by the Trustees, November 1873. (385.)

Half-length standing figure, face three-quarters to the left.

Dimensions.—41 ins. by 32 ins.

SIR WILLIAM EDWARD PARRY. *See* pages 504 & 509.

JAMES PARSONS, M.D., F.R.S. 1705-1770.

Painted in 1762 by Benjamin Wilson.

Physician and antiquary. Born at Barnstaple, and educated at Dublin, where his father had been appointed barrack-master. He adopted the medical profession, studied at Paris, and in June 1736 took the degree of M.D. at Rheims. Became a Fellow of the Royal Society in 1740, and acted as its Foreign Secretary from 1751 to 1762. He was a learned and discriminating collector of books and fossils, and associated with all the leading foreign and English men of science of his time. He published many physiological works, and also 'Remains of Japhet, being Historical Inquiries into the Affinity and Origin of the European Languages,' 4to., 1767. Died in Red Lion Square, and buried at Hendon.

Transferred, June 1879, from the British Museum. (560.)

To the waist, face three-quarters to the right.

Dimensions.—29½ ins. by 24¼ ins.

COVENTRY KERSEY DIGHTON PATMORE. 1825-1896.

Painted by John Singer Sargent, R.A.

Poet. Born at Woodford, Essex. Author of 'The Angel in the House' (1854-1862), 'The Unknown Eros' (1877), 'Amelia,' and other poems; and in prose of 'Principle in Art,' 'Religio Poetæ,' 'Rod, Root, and Flower,' &c.

Presented, February 1897, by his widow. (1079.)

To below the waist, face slightly turned to the left.

Dimensions.—36 ins. by 24 ins.

MARY ANNE PATON, 1802-1864.

Painted (unfinished) by Thomas Sully.

Soprano vocalist. Born at Edinburgh. Appeared early on the stage and subsequently reached the highest rank, among English singers, as a soprano of high quality. Specially distinguished for her creation of the part of 'Rezia,' in Weber's 'Oberon,' in 1826. Married, first to Lord William Pitt-Lennox, from whom she

obtained a divorce at her request, and, secondly, to Mr. Joseph Wood.

Presented, November 1903, by her representative, Robert H. Wood, Esq., M.A., Oxon. (1351.)

Bust, facing the spectator.

Dimensions—(oval) 22½ ins. by 19 ins.

THOMAS LOVE PEACOCK, 1785-1866.

Painted in 1858 by Henry Wallis.

Novelist and poet. Born at Weymouth. Practised literature at an early age, and in 1812 became acquainted with the poet Shelley, with whom he became very intimate. In 1816 he published the first of the satirical novels, for which he afterwards became noted. In 1819 he received an appointment in the East India House, but continued his official duties with a regular output of humorous fiction and poetry. Died at Halliford.

Purchased by the Trustees, March 1906. (1432.)

Head, facing spectator.

Dimensions—6½ ins. by 5½ ins.

STEPHEN PEARCE. *See* page 511.

JOHN PEARSON, D.D. F.R.S. 1613-1686.

Drawn and engraved from the life, at the age of 70, by David Loggan.

Bishop of Chester. A very learned prelate author of the celebrated 'Exposition of the Creed.' He was born at Great Snoring, in Norfolk, of which place his father was the rector, and was educated at Eton and King's College, Cambridge. He suffered greatly for his devotion to the royal cause, and in 1654 was appointed preacher at St. Clement's, Eastcheap, and in that church he preached the substance of his famous 'Exposition,' first published in 1659 at the request of his parishioners. He wrote also, in Latin, a 'Vindication of St. Ignatius's Epistles.' In 1661 he was elected Lady Margaret Professor of Divinity at Cambridge, and in the following year became Master of Trinity College. Pearson succeeded Dr. Wilkins in the bishopric of Chester in 1672.

Purchased by the Trustees, March 1881. (635.)

To the waist, face three-quarters to the right.

Dimensions.—11½ ins. by 8¼ ins.

SIR ROBERT PEEL, Bart. 1788-1850.

Painted by John Linnell.

The eminent statesman; son of the first Baronet, who was a

successful manufacturer. He was born near Bury, in Lancashire, and educated at Harrow, where he was a contemporary of Lord Byron, and at Christ Church, Oxford. At the age of 21 he entered the House of Commons, and in 1812 became Chief Secretary for Ireland. His famous Currency Bill was passed in 1819. In 1822 he was appointed Home Secretary, and joined the Wellington Ministry in 1829, when he took an active part in passing the Roman Catholic Emancipation Act, which he had formerly opposed. The Metropolitan Police owes its establishment to him in the same year. In 1834 Sir Robert succeeded Lord Melbourne as Premier; but was defeated in April 1835 on the Irish Church Question. His second administration, from 1841 to 1846, in which he was again associated with the Duke of Wellington, was distinguished by the total abolition of the corn duties. On being defeated on the Irish Coercion Bill he resigned office, and although he still took a prominent part in the debates of the House he was not destined to re-enter office, as a fall from his horse, on the 29th June 1850, brought to a close an eminently brilliant career. He was an enlightened and liberal promoter of literature and the fine arts.

Purchased by the Trustees, May 1887. (772.)

Half-length seated figure, face three-quarters to the right.

Dimensions.— $17\frac{3}{4}$ ins. by $14\frac{1}{2}$ ins.

(a.) ANOTHER PORTRAIT.

Marble bust, sculptured in 1851 by Matthew Noble.

The statue of this statesman in the city of London was executed by the same sculptor.

Purchased by the Trustees, July 1879. (596.)

(b.) ANOTHER PORTRAIT (as a Boy, aged 13).

Painter uncertain.

Purchased by the Trustees, June 1891. (870.)

Bust, face in profile to the left.

Dimensions.— $19\frac{1}{4}$ ins. by $14\frac{3}{8}$ ins.

FOR OTHER PORTRAITS, see pages 492, 499, & 502.

HENRY PELHAM. 1695?-1754.

Painted by William Hoare, R.A.

Statesman. Only brother of the Prime Minister, the Duke of Newcastle, and a follower of Sir Robert Walpole. Educated at Westminster. At first entered the army, but in 1717 became member of Parliament for Stafford. First Lord of the Treasury and Chancellor of the Exchequer from 1743. The period of his

ascendency in the Cabinet is generally known as the 'Pelham Administration,' owing to the Government being in the hands of Pelham and his brother, the Duke of Newcastle.

Purchased by the Trustees, June 1891. (871.)

Half-length seated figure, in robes of the Chancellor of the Exchequer, face three-quarters to the right.

Dimensions.—48½ ins. by 40¾ ins.

ANNE CLIFFORD, COUNTESS OF PEMBROKE AND MONTGOMERY.
1590-1676.

Painter unknown.

Daughter of George Clifford, third Earl of Cumberland, whom she succeeded as Baroness Clifford. She married, first, 1609, Richard Sackville, third Earl of Dorset, who died 1624; secondly, 1630, Philip Herbert, fourth Earl of Pembroke and Montgomery, who died 1650. She was celebrated for her high spirit, charity, and beneficence.

Presented, February 1875, by George Scharf, Esq., C.B., F.S.A. (402.)

To the waist, face three-quarters to the left.

Dimensions.—29¼ ins. by 24 ins.

WILLIAM HERBERT, FIRST EARL OF PEMBROKE, K.G. 1507-1569.

Painter unknown.

Son of Richard Herbert, gentleman usher to Henry VII. Appointed Esquire of the body to King Henry VIII. He married before 1524, Anne Parr, sister to Catherine Parr, the last wife of Henry VIII., and to the Marquess of Northampton. He was knighted by the King in 1543 and received a grant of the site of the ancient monastery of Wilton. Privy Councillor to Henry VIII., who also made him one of his executors, and Joint-governor to the young King Edward VI. He was made Master of the Horse (1548), and elected K.G., and constituted Lord President of the Council in the Marches of Wales. In 1551 he was created Lord Herbert of Cardiff and Earl of Pembroke. On the death of Edward VI., although inclined to favour the pretensions of Lady Jane Grey, he declared for the Princess Mary, and was chiefly instrumental in suppressing Wyatt's rebellion. He was twice Governor of Calais. He fought at St. Quentin as captain-general of the English army, and attended Philip, the Queen's husband, on a special visit to the Emperor Charles V. On the accession of Queen Elizabeth he escorted her from Hatfield to London, and was made Lord Steward of the household. Died at Hampton Court, and was buried in St. Paul's Cathedral.

Purchased by the Trustees, July 1890. (842.)
 Half-length standing figure, face three-quarters to the right
Dimensions.—36 $\frac{7}{8}$ ins. by 25 $\frac{1}{8}$ ins.

MARY SIDNEY, COUNTESS OF PEMBROKE. 1555?-1621.

Painted probably by Marc Gheeraedts.

"Underneath this sable hearse"
 "Lies the subject of all verse,"
 "Sidney's sister, Pembroke's mother,"
 "Death! ere thou hast slain another"
 "Fair and learn'd and good as she,"
 "Time shall throw a dart at thee."

Such is the celebrated epitaph, written, as is now ascertained by William Browne, on the lady here represented. Her father was Sir Henry Sidney, K.G., Lord Deputy of Ireland, and Lord President of Wales; her mother, Lady Mary, the eldest daughter of the Duke of Northumberland. Her marriage with Henry Earl of Pembroke, as his third wife, took place about 1577. She wrote verse with grace and facility, and made several translations from the French. Her chief works, however, were works of piety; "and her virtues still went before her talents." Her translation of Philip de Mornay's 'Discourse of Life and Death' dated 1590, was printed in London, 1600. She also translated from the French the 'Tragedie of Antonie,' London, 1592. It was for her entertainment, and whilst residing at her seat of Wilton House, that her brother, Sir Philip Sidney, commenced the 'Arcadia.' The poem was published after his death, in 1590, under the title of 'The Countess of Pembroke's Arcadia.' She was buried in Salisbury Cathedral.

Purchased by the Trustees, February 1859. (64.)

Seated figure to below the knees, face three-quarters to the left.

Dimensions.—44 ins. by 31 $\frac{1}{2}$ ins.

SIR THOMAS PENGELLY. See pages 478 & 522.

WILLIAM PENNY. See page 509

SAMUEL PEPYS, P.R.S. 1633-1703.

Painted at the age of 34 by John Hayls.

The diarist. Secretary to the Navy Board, afterwards to the Admiralty, during the reigns of Charles II. and James I. Educated at Huntingdon, St. Paul's School, London, and Trinity College, Cambridge, where he entered as a sizar, 1650, and

afterwards removed to Magdalen College. Through the influence of his cousin, Sir Edward Montagu, afterwards Earl of Sandwich, he obtained his first appointments in Government service, and retained his official appointments till the accession of William and Mary. During the years 1684 and 1685 he was President of the Royal Society. On his decease he bequeathed his valuable collection of books and engravings to Magdalen College, Cambridge. His Diary, written for his own use in cipher, extends from 1659 to 1669, and is perhaps the most remarkable work of this kind extant. Died at Clapham and buried in St. Olave's, Hart Street.

This picture is circumstantially referred to in Pepys' own Diary under the dates March 17th, 30th, April 11th, 13th, and May 16th, 1666.

Purchased by the Trustees, February 1866. (211.)

Standing figure, half-length, face three-quarters to the left.

Dimensions.—29½ ins. by 24¼ ins.

SPENCER PERCEVAL. 1762-1812.

Painted in 1812 by George Francis Joseph, A.R.A., from a mask taken after death by Joseph Nollekens, R.A.

Statesman. Second son of the second Earl of Egmont. Educated at Harrow and at Trinity College, Cambridge. Having first applied himself to the study of the law, he entered Parliament in 1796 as member for Northampton, and under Addington's administration, in 1801, was appointed Solicitor-General. Next year he became Attorney-General, attaining also great distinction as a parliamentary debater. On the fall of the Duke of Portland's administration, in 1809, Perceval was appointed First Lord of the Treasury and Chancellor of the Exchequer, which office he still held when he was assassinated by Bellingham in the lobby of the House of Commons.

Bequeathed, February 1896, by his great grand-daughter, Miss Anna Jane Perceval. (1031.)

Seated figure, to below the knees, at a table, facing the spectator.

Dimensions.—55 ins. by 43½ ins.

THOMAS PERCY. *See* page 476.

SIR WILLIAM PERYAM. 1534-1604.

Drawn in water-colours. Artist unknown.

Judge. Born at Exeter. Son of an opulent citizen who was Mayor of Exeter. Educated at Exeter College, Oxford. He constituted a Judge of the Common Pleas in 1581, and was

one of the Commissioners for the trials of Mary Queen of Scots, the Earls of Arundel and Essex, and Sir John Perrot. In January 1593, he was promoted to the office of Chief Baron of the Exchequer, and was knighted. He died at his mansion at Little Fulford, near Crediton, in which church he was buried under a stately monument. His third wife was Elizabeth, daughter of Lord Keeper Bacon, and sister of the great Francis Bacon. She was a great benefactress to Balliol College, Oxford, in 1620, and survived her husband many years.

Presented, May 1877, by the Honourable Society of Judges and Serjeants-at-Law. (477.)

Bust, face three-quarters to the right.

Dimensions.— $5\frac{1}{4}$ ins. by $6\frac{1}{4}$ ins.

CHARLES MORDAUNT, THIRD EARL OF PETERBOROUGH,
K.G., 1658-1735.

Painter uncertain.

One of the most conspicuous characters of his age, as naval and military commander, diplomatist, and politician. Entered the navy in 1674, and succeeded his father, as Viscount Mordaunt, in 1675. In 1688 he was active in promoting the landing of William III., and was created Earl of Monmouth for his services. In 1697 he was imprisoned for complicity in Sir John Fenwick's plot, and in the same year succeeded his uncle as Earl of Peterborough. In 1705 he was appointed general and commander-in-chief of the forces in the expedition and fleet to Spain, in conjunction with Sir Cloudesley Shovell. His conduct of the campaign, though it included some conspicuous successes, laid him open to charges, which led to an inquiry into his conduct by the House of Lords, who, however, approved and commended his services. He was subsequently employed on special embassies to Vienna, Frankfort, and Italy, until the accession of George I., when he was recalled and fell out of favour. Died at Lisbon, and buried at Turvey, in Bedfordshire. Not long before his death he acknowledged his marriage with Anastasia Robinson, the singer.

Purchased by the Trustees, March 1904. (1366.)

Standing figure to below the knees, in armour, face slightly turned to the right.

Dimensions—63 ins. by 44 ins.

PHINEAS PETT. 1570-1647.

Painted by William Dobson.

Born at Deptford, and educated at Emmanuel College, Cambridge. Trained as a ship-wright, he was employed all his life in the dockyards at Deptford and Woolwich, becoming eventually

Master Builder of the Navy and Naval Commissioner. The principal ships built by him were the 'Prince Royal,' launched in 1610, and the 'Sovereign of the Seas,' launched in 1637. The latter ship is shewn in this portrait. He was the first master of the Shipwrights' Company, and died at Chatham.

It is possible that this portrait may represent his son, Peter Pett, who was the associate and successor of his father as master-builder of the Navy.

Purchased by the Trustees, July 1900. (1270.)

To below the waist, face three-quarters to the left; the ship occupying the left half of the canvas.

Dimensions.—55½ ins. by 61½ ins.

SYLVESTER PETYT. Died 1719.

Painted by Richard Van Bleeck.

Master of Barnard's Inn. Born at Storiths in Yorkshire. He founded a scholarship at Christ's College, Cambridge, in connexion with the Free Grammar School at Skipton, and is remembered as the founder of many charitable trusts in the North of England.

Presented, June 1884, by the Principal and Antients of Barnard's Inn. (719.)

Seated figure, to below the knees, facing the spectator.

Dimensions.—49 ins. by 39½ ins.

KING PHILIP II. 1527-1598.

Painted by Alonso Sanchez Coello.

King of Spain, and also, from 1554 to 1558, styled King of England. Son of Charles V., Emperor of Germany, and Isabella of Portugal. Married first, at the age of 15, Mary, daughter of the King of Portugal; secondly, in 1554, Queen Mary of England; thirdly, in 1559, Princess Elizabeth of France; and fourthly, Anne, daughter of the Emperor Maximilian II. He died at the Escorial. The armour, in which he is painted, is still preserved at Madrid.

Purchased by the Trustees, April 1872. (347.)

Full-length, in armour, face three-quarters to the right.

Dimensions.—72 ins. by 40½ ins.

FOR ANOTHER PORTRAIT, see page 514.

PHILIPPA OF HAINAULT, QUEEN CONSORT OF EDWARD III.
1314?-1369.

Sculptor unknown.

Daughter of William, Count of Holland and Hainault, and

Jeanne de Valois. Married at York, January 30, 1328. Mother of Edward the Black Prince. She persuaded Edward III. to invite Flemish weavers to settle in England, and after the surrender of Calais, it was at her intercession that the lives were spared of the burgesses who had offered themselves as hostages.

Electrotyped from the mutilated full-length alabaster effigy on her monument in Westminster Abbey.

Purchased by the Trustees, March 1872. (346.)

ARTHUR PHILLIP, R.N. 1738-1814.

Painted in 1786 by Francis Wheatley, R.A.

Vice-admiral and first Governor of New South Wales. Born in London and entered the Navy in 1755. In 1786, when post-captain, he was assigned the duty of forming the first convict settlement in Australia. Landing at Botany Bay in 1788 in command of the 'Sirius,' six transports with convicts and troops, and storeships, he proceeded to Port Jackson where he founded the city of Sydney, named after the Viscount Sydney, then Secretary of State, now capital of the colony of New South Wales. Here he remained till 1793, when failing health compelled his return to England. He also founded a settlement at Norfolk Island. Rear-admiral 1801, and vice-admiral 1809. He published in 1789 an account of his 'Voyage to Botany Bay.' Died at Bath.

Bequeathed by Mrs. Elizabeth Gayton and accepted by the Trustees, May 1907. (1462.)

Whole length in naval uniform, standing on the sea-shore.

Dimensions.—35½ ins. by 27½ ins.

SIR RICHARD PHILLIPS. 1767-1840.

Painted in 1828 by James Saxon.

Author, bookseller, and publisher. Son of a farmer in Leicestershire. Imprisoned for publishing Radical literature. Founded in 1796 'The Monthly Magazine.' Sheriff of London 1807 and knighted 1808.

Bequeathed, June 1893, by his daughter, Miss Phillips. (944.)

Half-length, facing the spectator.

Dimensions.—29½ ins. by 24½ ins.

HENRY WILLIAM PICKERSGILL. See page 503.

SIR THOMAS PICTON, G.C.B. 1758-1815.

Painted by Sir Martin Archer Shee, P.R.A.

General. Son of Thomas Picton, Esq., of Poyston, Pembrokeshire. At the early age of 13 he received an ensigncy in the 12th

Regiment of Foot, and served for some years, first at Gibraltar, and then in the West Indies, where he became Governor of Trinidad. In 1809 General Picton commanded a brigade employed in the siege of Flushing, of which fortress he was afterwards appointed Commandant. Ill-health compelled him to return to England, whence he was soon again summoned to join the staff of the army in the Peninsula. The Marquess of Wellington gave him the command of the 3rd Division. Picton signalized himself at the battles of Busaco, Fuentes d'Onoro, Vittoria, and Orthez, and at the sieges of Badajoz and Ciudad Rodrigo. On his return to England he was elected to represent the borough of Pembroke in Parliament and received in his place the thanks of the House of Commons, delivered by the Speaker. He was again summoned to active service, and fell at the head of his division on the field of Waterloo.

Purchased by the Trustees, May 1861. (126.)

To the waist, in uniform, face three-quarters to the left.

Dimensions.—29½ ins. by 24½ ins.

HESTER LYNCH PIOZZI. 1741-1821, and GABRIEL PIOZZI. 1741-1809.

Drawn in 1793 by George Dance, R.A.

Hester Lynch Salusbury, born in Carnarvonshire of a good family, was married first to Henry Thrale, a brewer at Streatham. Being a clever, well-read woman, she met Dr. Samuel Johnson in 1764, and continued for many years to be one of his principal friends, Johnson being a frequent visitor at the Thrales. The friendship was ended by her second marriage, in 1784, to Gabriel Piozzi, an Italian musician. Her anecdotes of Dr. Johnson and his circle were published in 1786, and their correspondence in 1788.

Purchased by the Trustees, July 1898. (1151, 1152.)

Both in profile to the left.

Dimensions.—9¾ ins. by 7¾ ins.

WILLIAM PITT. 1759-1806.

Marble bust, sculptured in 1808 by Joseph Nollekens, R.A.

This great statesman was the youngest son of another great statesman, William Pitt the elder, Earl of Chatham. Born at Hayes, in Kent. From his delicate health in boyhood he was brought up at home until, at the age of 14, he was sent to Pembroke Hall, Cambridge. On coming of age, Pitt was returned to Parliament for the small borough of Appleby, on the nomination of Sir James Lowther. Almost immediately after-

wards he attained great eminence both as an orator and a statesman, and showed himself fully qualified even for the highest offices. At the age of 23 he was appointed Chancellor of the Exchequer in Lord Shelbourne's administration. He was displaced by the coalition of Fox and Lord North in the spring of 1783, but before the close of the same year was able to form an administration of his own, and he continued at the head of that administration for a period of 17 years. Early in 1801 Pitt retired from office, on a difference of opinion between himself and King George the Third upon the Roman Catholic question. As Lord Warden of the Cinque Ports, his principal residence, when restored to private life, was Walmer Castle. In May 1804, however, he was called upon to form a new administration. Though then but 45 years of age, his health had already begun to fail amidst the toils and cares of his active life, and he died at his villa at Putney, January 23, 1806. He was buried in Westminster Abbey with a public funeral, as voted by the House of Commons.

Presented, March 1861, by Granville George, 2nd Earl Granville, K.G. (120.)

(a.) ANOTHER PORTRAIT.

Drawn by James Gillray.

Presented, November 1861, by H. W. Martin, Esq. (135A.)

Dimensions.—9 ins. by 6 $\frac{3}{4}$ ins.

(b.) ANOTHER PORTRAIT.

Painted by John Hoppner, R.A.

This picture is one of the numerous repetitions painted by the artist himself, after Pitt's death, from the Mulgrave portrait (now in possession of the Baroness Burdett-Coutts), the last Pitt ever sat for (finished October 28th, 1805).

Deposited, November 1883, by the Trustees and Director of the National Gallery, to which it was presented in 1853 by George Moffatt, Esq. (697.)

Standing figure, nearly to the knees, face three-quarters to the left.

Dimensions.—55 $\frac{1}{2}$ ins. by 42 $\frac{1}{2}$ ins.

FOR ANOTHER PORTRAIT, *see* page 482.

JOHN PLAYFAIR, M.A., F.R.S. Scot. 1748-1819.

Painted by Sir Henry Raeburn, R.A.

Natural philosopher and mathematician. After leaving the University of St. Andrew's in 1770, he was licensed to preach,

and succeeded his father in the ministry of Benvie, near Dundee, where he was born. He resigned his living in 1785, and became professor of mathematics in the University of Edinburgh. On the formation of the Royal Society in that city, he was an original member, and elected secretary. In 1805 Playfair succeeded Dr. Robinson as professor of natural philosophy in the University. He wrote 'Elements of Geology' in 1796. Geology was one of his favourite pursuits, and his next production was 'Illustrations of the Huttonian Theory of the Earth,' published in 1802. His last work was 'Outlines of Natural Philosophy,' which appeared between the years 1812 and 1816. Playfair was a contributor to the 'Edinburgh Review,' and had commenced for the 'Encyclopædia Britannica' a dissertation 'On the progress of Mathematical and Physical Science since the revival of letters in Europe,' but did not live to complete it.

Purchased by the Trustees, June 1890. (840.)

Seated figure, to below the knees, face three-quarters to the left.

Dimensions.— $49\frac{3}{4}$ ins. by $39\frac{1}{2}$ ins.

For ANOTHER PORTRAIT, See page 485.

REGINALD POLE. 1500-1558.

Painter unknown.

Cardinal, and Archbishop of Canterbury. Of royal descent through his mother, Margaret Plantagenet, Countess of Salisbury, daughter of George, Duke of Clarence. Educated at the Charterhouse, at Sheen, and at Magdalen College, Oxford. Proceeded to Italy in 1520. He fell under the displeasure of Henry VIII. for opposing his divorce and the Reformation; but upon the accession of Queen Mary, was welcomed back to England as Papal Legate, and succeeded Cranmer as Archbishop of Canterbury in December 1555, though he was not consecrated until 1557. Chancellor of the Universities of Cambridge and Oxford in 1556. He died at Lambeth on the same day as the Queen, and was buried in Canterbury Cathedral.

Presented, July 1866, by William Smith, Esq., F.S.A. (220.)

To the waist, face three-quarters to the right.

Dimensions.—Panel, 18 ins. by $14\frac{1}{2}$ ins.

JOHN WILLIAM POLIDORI, M.D. 1795-1821.

Painted by F. G. Gainsford.

Physician and author; born in London of Tuscan parentage; M.D. of Edinburgh, 1815; travelling physician to Lord Byron during his residence on the Lake of Geneva; author, among other works in prose and poetry, of 'The Vampyre,' a

tale suggested by one of a similar name commenced by Byron himself.

Presented, September 1895, by his nephew, William Michael Rossetti, Esq. (991.)

Half-length, face three-quarters to the left.

Dimensions.—22 $\frac{3}{4}$ ins. by 17 $\frac{1}{4}$ ins.

ROBERT POLLARD. 1755-1838.

Painted in 1784 by Richard Samuel.

Painter and engraver; born at Newcastle-on-Tyne; drew and engraved 'The Trial of Warren Hastings in Westminster Hall,' and other works. Became a fellow and eventually the last survivor of the Incorporated Society of Artists.

Presented, December 1895, by T. Humphry Ward, Esq. (1020.)

Seated figure, to below the knees, in a landscape, face three-quarters to the left.

Dimensions.—48 $\frac{3}{4}$ ins. by 38 $\frac{7}{8}$ ins.

SIR GEORGE POLLOCK, BART., G.C.B., G.C.S.I. 1786-1872.

A marble bust, sculptured in 1870 by Joseph Durham, A.R.A.

Field Marshal. Born in London. Educated at Woolwich. Entered the East India Company Artillery in 1803. He was present at the sieges of Deeg and Bhurtpore in 1805, and greatly distinguished himself in the Burmese war. In 1841 he held command of the armies west of the Indus, and, after forcing the Khyber Pass, effected the relief of Sir Robert Sale at Jellalabad, April 6th, 1842, and recovered Cabul. In the following year he became a member of the Supreme Council of India, and in 1858 was nominated by the Crown one of the Directors of the East India Company. In June 1870 Sir George was gazetted Field Marshal, and in December 1871 succeeded Sir John Burgoyne as Constable of the Tower of London. He died at Walmer.

Presented, May 1873, by Frederick Luard Wollaston, Esq., on the part of the Executors of Lady Pollock. (364.)

SIR JONATHAN FREDERICK POLLOCK, BART., F.R.S. 1783-1870.

Painted by Samuel Laurence.

Chief Baron of the Exchequer. Educated at St. Paul's School and at Trinity College, Cambridge, where he was Senior Wrangler in 1806. He was called to the bar in 1807 and made a King's Counsel in 1827. In 1831 he was returned in the Tory interest as one of the members for Huntingdon, and became

Attorney-General under Sir Robert Peel, in 1834, when he received the honour of knighthood. He succeeded Lord Abinger as Chief Baron of the Exchequer, and was sworn a Privy Counsellor 1844. He resigned office in 1866, on account of advancing years, when he was created a Baronet.

Presented, February 1887, by his son Sir William Frederick Pollock, Bart., sometime Queen's Remembrancer in the Court of Exchequer. (758.)

Seated figure to below the knees, in judge's robes, facing the spectator.

Dimensions.— $54\frac{1}{4}$ ins. by $43\frac{1}{2}$ ins.

ANOTHER PORTRAIT.

Drawn in chalks in 1863 by Samuel Laurence.

Presented, February 1885, by Mrs. Richmond Thackeray Ritchie. (732.)

Head nearly in profile to the left.

Dimensions.— $20\frac{1}{8}$ ins. by $14\frac{5}{8}$ ins.

FOR ANOTHER PORTRAIT, *see* page 492.

ALEXANDER POPE. 1688-1744. WITH MARTHA BLOUNT(?).

Painted by Charles Jervas.

Celebrated poet. Born in Lombard Street, London, where his father had acquired a considerable fortune as a linen draper. Both his parents were Roman Catholics, and to their religion he consistently adhered through life. The early years of Alexander Pope were spent at Binfield House, near Windsor Forest, to which place his father had retired. He was first sent to school at Twyford, near Winchester, whence having lampooned his master, he was removed to Mr. Deane's school at Hyde Park Corner. In 1700 he returned to Binfield, and seems to have been allowed to follow his studies according to his own bent. He was only 16 when he produced those 'Pastorals' which secured him the friendship of the most eminent wits of his time. His 'Essay on Criticism' was published in 1711. The 'Rape of the Lock' was published in 1714. He next wrote the 'Epistle from Eloisa to Abelard,' and about this time undertook his translation of 'Homer's Iliad,' to be published in six volumes by Lintot. The first volume was issued to the subscribers in June 1715. The 'Iliad' was completed in 1720, with a graceful dedication to Congreve. Part of the money received for this work he laid out in the purchase of a villa at Twickenham, which he greatly embellished, and where he ever afterwards resided. In 1729 appeared the 'Dunciad,' and in 1734 the 'Essay on Man.'

The lady in the background, reaching a book from a shelf, most probably represents his friend Martha Blount, although conjectured by some to represent his sister, Mrs. Rackett.

Purchased by the Trustees, November 1860. (112.)

Full-length figures, Pope seated in a chair.

Dimensions.—76 ins. by 49½ ins.

(a.) ANOTHER PORTRAIT.

Drawn in crayons, and attributed to William Hoare, of Bath, R.A.

Bequeathed, April 1870, by the Rev. Charles Townsend. (299.)

To the waist, face three-quarters to the left.

Dimensions.—23⅔ ins. by 17¼ ins.

(b.) ANOTHER PORTRAIT.

Drawn from the life by William Hoare, of Bath, R.A.

A small full-length figure, drawn in red chalk at Prior Park, without Pope's knowledge.

Formerly in the collection of Viscount Palmerston.

Purchased by the Trustees, June 1891. (873.)

Dimensions.—6¾ ins. by 4⅝ ins.

(c.) ANOTHER PORTRAIT.

Painted by Sir Godfrey Kneller.

Presented, November 1898, by Alfred A. de Pass, Esq. (1179.)

To the waist, in profile to the left, a laurel wreath on his head.

Dimensions.—23⅔ ins. by 17¼ ins.

SIR HOME RIGGS POPHAM, K.B. 1762-1820.

Painted by Mather Brown.

Admiral. Born at Tetuan. Educated at Westminster. First entered the British navy in 1778. At the close of the American war he engaged in the merchant service, and being in the East Indies with command of a ship in 1791, discovered a passage for navigation at Pulo Penang, now called Prince of Wales's Island. In 1794 he rejoined the Navy, and assisted the Duke of York in landing troops for the expedition in the Low Countries. Having become post-captain, he served in the Baltic and in the East Indies, and arranged commercial terms for English merchants trading in the Red Sea. Under Lord Keith, Popham was employed in October 1804 to conduct the so-called Catamaran Expedition, intended to destroy the flotilla prepared by Napoleon for the invasion of England. In January 1806, aided by Generals Baird and Beresford, he wrested

the Cape of Good Hope from the Dutch. Popham incurred censure for conducting an expedition against Buenos Ayres without the requisite authority. He was finally appointed Commander-in-Chief on the Jamaica Station; but he died at Cheltenham.

Presented, December, 1888, by the Right Rev. G. F. Popham Blyth, D.D., Bishop of Jerusalem and the East. (811.)

Full-length standing figure, in naval uniform, facing the spectator.

Dimensions.—74½ ins. by 47½ ins.

SIR JOHN POPHAM. 1531?-1607.

Painted in 1600, artist unknown.

Chief Justice of the King's Bench. Born at Huntworth in Somersetshire. Educated at Balliol College, Oxford, whence he removed to the Middle Temple. He became Speaker of the House of Commons in 1581. Of him is told the story that, being asked by Queen Elizabeth, "What hath passed in the Lower House?" he replied, "If it please your Majesty, seven weeks." He was elevated to the office of Chief Justice of the Queen's Bench on June 2nd, 1592, and was immediately knighted. He accompanied Lord Keeper Egerton to the house of the Earl of Essex at the time of his insurrection in 1600, and in the following reign, retaining his office, presided at the trials of Sir Walter Raleigh, and the conspirators of the Gunpowder Plot. Shortly before his death he associated himself with Sir Ferdinando Gorges in an enterprise to establish a colony in North America.

Presented, May 1877, by the Honourable Society of Judges and Serjeants-at-Law. (478.)

Standing figure nearly to the knees, in Judge's robes, face three-quarters to the right.

Dimensions.—43½ ins. by 33½ ins.

LIEUT.-GENERAL WILLIAM POPHAM. Died 1821.

Painted by Sir Martin Archer Shee, P.R.A.

A distinguished Indian officer, elder brother of Admiral Sir Home Riggs Popham. At the beginning of the year 1780 he expelled the Mahrattas from the territory of the Rana of Gohud, which they had invaded, and pursuing them into their own country captured the fortress of Lahar. Supported with reinforcements by the Governor-General (Warren Hastings), although under violent opposition from Mr., afterwards Sir, Philip Francis, Captain Popham took Gwalior, one of the strongest fortresses in India, by escalade after which the Mahrattas abandoned all that part of the country. In the following year, having attained the

rank of Major, he routed the insurgent forces of Cheyte Singh, the Rajah of Benares, and on September 20th cleared the pass of Sukroot and captured the large and fortified town of Pateeta. By these victories the allegiance of the country was completely restored. After long and meritorious services, Popham returned to England and died in York Street, London.

Presented, December 1888, by the Right Rev. George Francis Popham Blyth, D.D., Bishop of Jerusalem and the East. (812.)

Standing figure nearly to the knees, in uniform, face three-quarters to the right.

Dimensions.—55 ins. by 42½ ins.

RICHARD PORSON. 1759-1808.

Plaster bust, modelled by Ganganelli from a mask taken after death.

An eminent classical scholar and critic. Son of a parish clerk at East Ruston in Norfolk. Under the patronage of Sir George Baker, a distinguished physician, he was sent from Eton in 1777 to Trinity College, Cambridge, where he was elected Craven scholar in 1781, and became Greek Professor in 1793. Porson was gifted with a stupendous memory, unwearied application, great acuteness, and strong sound sense. He was regarded as one of the profoundest Greek scholars and unsurpassed in power as a verbal critic. On the establishment of the London Institution, Porson was appointed librarian, and died there of an apoplectic stroke. His remains were interred in the chapel of Trinity College, Cambridge.

Presented, February 1883, by Miss Courage, in accordance with the wish of Mrs. Chuter, to whose mother, Mrs. Hawes, a sister of Porson, it had belonged. (673.)

ANOTHER PORTRAIT.

Head, electrotyped from the bust by Ganganelli.

ANNA MARIA PORTER. 1780-1832.

Drawn by George Henry Harlow.

Born at Durham. Sister of Jane and Sir Robert Ker Porter. Novelist and poet. Author of 'The Hungarian Brothers,' (1807), and other romances.

Purchased by the Trustees, November 1897. (1108.)

To below the waist, face three-quarters to the left, looking at the spectator.

Dimensions.—9½ ins. by 7½ ins.

ENDYMION PORTER. 1587-1649.

Painted by William Dobson.

Man of letters and patron of learning and the fine arts. Born at Aston, in Gloucestershire. Brought up in Spain, and attached to the household of Olivares. In England, he was favoured by the Duke of Buckingham. He attended Charles I., when Prince of Wales, to Spain, and was afterwards employed by him in several negotiations abroad and in collecting works of art. He was Groom of the Bedchamber to Charles I., and very serviceable to the King during the civil wars. His wife was Olivia, daughter of Lord Boteler, and niece of Buckingham. He was colonel of the 7th regiment of foot, and so obnoxious to the Parliament that he was always excepted from indemnity. But early in 1649 Endymion Porter made his peace with the Government, and died that same year in London, and was buried in St. Martin's-in-the-Fields, August 21.

Purchased by the Trustees, May 1880. (615.)

Half-length seated figure, face three-quarters to the left.

Dimensions.—49 $\frac{3}{8}$ ins. by 39 ins.

JANE PORTER. 1776-1850.

Drawn by George Henry Harlow.

Born at Durham. Sister of Anna Maria and Sir Robert Ker Porter. Novelist and dramatist. Author of 'Thaddeus of Warsaw' (1803), 'The Scottish Chiefs' (1810), and other works. Represented in the robes of a canoness of the Teutonic Order of St. Joachim.

Purchased by the Trustees, November 1897. (1109.)

To the waist, facing the spectator.

Dimensions.—8 $\frac{1}{2}$ ins. by 6 $\frac{3}{4}$ ins.

BEILBY PORTEUS, D.D. 1731-1808.

Drawn in chalks and water-colours on paper by Adam Buck.

Bishop of London. Born at York, and educated at Ripon and Christ's College, Cambridge. In 1762 he became chaplain to Archbishop Secker, whose life he afterwards wrote, and in 1772 was presented to the rectory of Lambeth. In 1776 Dr. Porteus became Bishop of Chester, and in 1787 was translated to the see of London. He was on terms of close friendship with Hannah More and William Wilberforce. He was buried at Sundridge, and bequeathed his library to the subsequent Bishops of London.

Purchased by the Trustees, February 1885. (735.)

Small full-length standing figure, in bishop's robes, face three-quarters to the right.

Dimensions.—15 $\frac{1}{2}$ ins. by 12 ins.

RICHARD WESTON, FIRST EARL OF PORTLAND, K.G. 1577-1635.

Painted in 1627 by Cornelis Janssen van Ceulen.

Courtier, statesman and diplomatist. Born at Chicheley in Buckinghamshire, and eldest son of Sir Jerome Weston of Skreens in Essex. Educated for the law Weston entered Parliament in 1601 and quickly made his way as a competent and useful man of business. In 1620 through the influence of Gondomar, the Spanish Ambassador, he was sent on an important diplomatic mission to Brussels, and again in 1622. In January 1621 he was appointed Chancellor of the Exchequer. After the accession of Charles I. and the death of the Duke of Buckingham, Weston obtained the chief confidence of Charles I. He was raised to the peerage as Baron Weston in 1628, made K.G. in 1630, and Earl of Portland in 1633. In July 1628 he was appointed Lord High Treasurer of England and retained the King's confidence until his death. Buried in Winchester Cathedral.

Purchased by the Trustees, May 1903. (1344.)

Bust, face three quarters to the right.

Dimensions.—29 ins. by 24 ins.

LOUISE RENÉE DE PENENCOUET DE KÉROUAILLE, DUCHESS OF PORTSMOUTH. 1647-1734.

Painted at Paris in 1682 by Pierre Mignard.

Born in Brittany. She attended Henrietta, Duchess of Orleans, on a special interview with her brother, King Charles II. at Dover in 1670, and was appointed Maid of Honour to Queen Catherine. She was raised to the peerage as Duchess of Portsmouth 1673. Her son, by Charles II., was created Duke of Richmond. On the death of the King she withdrew to France, where she had been created Duchess of Aubigny by Louis XIV.

Purchased by the Trustees, March 1878. (497.)

Seated figure to below the knees, face three-quarters to the left.

Dimensions.—47½ ins. by 37½ ins.

SIR JOHN POWELL. 1633-1696.

Painter unknown.

Judge. Descended from a very ancient Welsh family. Educated at Jesus College, Oxford, and entered at Gray's Inn, 1650, where he was called to the bar seven years later. He was appointed a Judge of Common Pleas and knighted in 1686. In 1687 he was moved to the King's Bench, and sat in that Court

at the trial of the seven Bishops in June 1688, when he declared against the King's dispensing power. For this he was deprived of his office, but placed again by William III. in the Common Pleas; having declined the more prominent office of Keeper of the Great Seal. He died at Exeter, and was buried at Llangarne, in Carmarthenshire.

Presented, May 1877, by the Honourable Society of Judges and Serjeants-in-Law, to whom it had been given by Mr. Ray in 1849. (479.)

To the waist, in judge's robes, face slightly turned to the right.

Dimensions.—35½ ins. by 27½ ins.

SIR JOHN PRATT. 1657-1725.

Painted by Thomas Murray.

Chief Justice of the King's Bench. Educated at Wadham College, Oxford, and called to the bar at the Inner Temple in 1681. His eloquence and abilities soon secured for him prominence in his profession, and in 1700 he was made a serjeant. In 1710 he was returned to Parliament as member for Midhurst, and on the accession of George I. was appointed a Judge of the King's Bench. In 1718 he was nominated one of the Commissioners for executing the office of Lord Chancellor on the resignation of Lord Cowper, and the same year was promoted to the Chief Justiceship of the King's Bench, which he held until his death. He was the father of the Earl Camden.

Presented, May 1877, by the Honourable Society of Judges and Serjeants-at-Law, to whom it had been given by the Marquess Camden in 1847. (480.)

Seated figure to the waist, in judge's robes, face three-quarters to the right.

Dimensions.—36 ins. by 27½ ins.

RICHARD GRAHAM, VISCOUNT PRESTON, 1648-1695.

Attributed to Sir Godfrey Kneller.

Diplomatist and statesman. Born at Netherley, Cumberland, and educated at Westminster School and Christ Church, Oxford. Entered Parliament in 1675 as M.P. for Cocker mouth. He became a zealous advocate and supporter of James, Duke of York, and was created a peer of Scotland in 1680. In 1682 he was appointed Envoy-Extraordinary to the Court of France, but returned to political life in England on the accession of James II. He was appointed Lord President of the Council, and after the revolution was the chief agent in promoting the cause of the exiled King. He was three times sent to the Tower, and was finally condemned

to death for high treason in 1691. On confessing his guilt and betraying his accomplices, he was pardoned and released to meet with the execrations of his party. Died at Nunnington, Yorkshire.

Purchased by the Trustees, November 1905.

Seated figure to the knees, face three-quarters to the left.

Dimensions—41 ins. by 33½ ins.

JOSEPH PRIESTLEY, LL.D., F.R.S. 1733-1804.

Drawn in pastels by Mrs. Sharples.

Theologian and natural philosopher. Born at Birstall, near Leeds, where his father was a cloth-dresser. He received the first part of his education at a free grammar school, the second at the dissenting college of Daventry. In 1755 he became the minister of a small congregation at Needham Market, and afterwards a teacher of languages at Warrington. A visit to London introduced him to Dr. Franklin, Dr. Price, and other scientific men. His 'History and present State of Electricity, with original Experiments,' was published in 1767. On quitting Warrington he resided at Leeds during six years, which were actively employed in clerical and scientific labours. Here his experiments on fixed air were published. He also published, 1772, a pamphlet on 'Impregnating Water with Fixed Air.' In 1773, through the recommendation of Dr. Price, he received the appointment of librarian and literary companion to the Earl of Shelburne, whom he accompanied to France, Holland, and Germany. This connexion lasted seven years. In 1780 Priestley wrote his 'Letters to a Philosophical Unbeliever.'

On leaving Lord Shelburne he became minister to the principal dissenting congregation at Birmingham, where ample means were found him to pursue his philosophical experiments and theological inquiries; but he was driven from the place, and his books and his furniture destroyed, by a sudden outbreak of mob violence in June 1791. He sailed in 1794 to the United States, where he took up his abode during the remainder of his life. Dr. Priestley's greatest discovery was that of oxygen gas, made August 1st, 1774. His 'Observations on Respiration' were read before the Royal Society in 1776.

Presented, June 1864, by James Yates, Esq., M.A. (175.)

Bust, face three-quarters to the right.

Dimensions.—8½ ins. by 6½ ins.

(a.) ANOTHER PORTRAIT.

Medallion by Phipson.

Commemorating the visit of Priestley to America in 1794.

Presented, June 1864, by James Yates, Esq., M.A. (175A.)

(b.) ANOTHER PORTRAIT.

Medallion by Halliday.

Issued by the Unitarian Chapel, Birmingham.

Presented, June 1864, by James Yates, Esq., M.A. (175b.)

MATTHEW PRIOR. 1664-1721.

Copied by Thomas Hudson from an original by Jonathan Richardson

Poet, statesman, and diplomatist. His uncle, a vintner at Charing Cross, placed him under Dr. Busby at Westminster School. Having attracted the notice of the Earl of Dorset, he was enabled to complete his education at St. John's College, Cambridge. There he formed a college friendship with the Hon. Charles Montagu, afterwards Earl of Halifax, and they conjointly, in 1687, published 'The City Mouse and the Country Mouse,' intended to ridicule Dryden's 'Hind and Panther.' His patron the Earl of Dorset introduced him at Court, and Prior subsequently filled several important offices. At the death of Queen Anne he was acting as ambassador at Paris; but, on the accession of the House of Hanover, Prior was not only recalled, but taken into custody and examined with considerable rigour before the Privy Council. It is as a poet, however, that Prior is best remembered.

Transferred, June 1879, from the British Museum. (562.)

Half-length seated figure, almost in profile to the right.

Dimensions.—39½ ins. by 33 ins.

ADELAIDE ANN PROCTER. 1825-1864.

Painted by Emma Gaggiotti Richards.

Poetess, eldest daughter of Bryan Waller Procter. Author of 'Legends and Lyrics,' published in 1858, and a 'Chaplet of Verses' in 1862. Under the assumed name of 'Miss Mary Berwick' she contributed poems and various writings to 'Household Words,' and 'All the Year round.' These were afterwards published in a collected form with a preface by Charles Dickens.

Bequeathed, May 1888, by her mother, Mrs. Procter. (789.)

Half-length standing figure, face three-quarters to the right.

Dimensions.—36½ ins. by 29½ ins.

BRYAN WALLER PROCTER. 1787-1874.

A marble bust, sculptured by John Henry Foley, R.A.

Lawyer, dramatist, and song-writer. Known in literature under the assumed name of 'Barry Cornwall.' He was con-

temporary at Harrow with Lord Byron and Sir Robert Peel. Called to the Bar in 1831, and appointed one of the Commissioners in Lunacy, a post which he retained till 1861. 'Dramatic Scenes, &c.,' his first literary production, was issued in 1819. 'Mirandola,' a tragedy produced in 1821, had considerable success on the stage. His songs, especially 'The Sea,' were always popular.

The bust had been presented to Mrs. Procter by her husband's colleagues on the Lunacy Commission.

Bequeathed by Mrs. Procter, May 1888. (788.)

SAMUEL PROUT. 1783-1852.

Drawn by Charles Turner.

Water-colour painter. Born at Plymouth. Afterwards famous for his architectural drawings, especially those done in France and the neighbouring countries, many of which were engraved or lithographed.

Purchased by the Trustees, November 1899. (1245.)

Standing, to the knees, slightly turned to the left.

Dimensions.—13 ins. by 10½ ins.

AUGUSTUS WELBY NORTHMORE PUGIN, 1812-1852.

Painter uncertain.

Gothic architect. Born in London, son of Augustus Charles Pugin, also a well-known architect. Educated at Christ's Hospital and studied architecture under his father. As early as 1827 he was engaged in designing furniture for Windsor Castle. His artistic and religious sympathies led him to be received into the Roman Catholic Church, and ever afterwards he believed that form of the Christian religion and Gothic architecture to be intimately associated. Through Pugin's influence Gothic architecture prevailed far and wide throughout England. He assisted Sir Charles Barry in the designs for the new Houses of Parliament. Excess of work and fervent zeal for his art and his religion unhinged his mind and caused premature death.

Purchased by the Trustees, May 1905. (1404.)

Bust, face three-quarters to the right.

Dimensions—24 ins. by 19½ ins.

HENRY PURCELL, 1658?-1695.

Painted by John Closterman.

Eminent musical composer. Born in London, and became a chorister of the Chapel Royal in 1664. Studied under Pelham Humfrey. Attaining rapid success as a musical composer and

nist he was appointed organist of Westminster Abbey in 1680 of the Chapel Royal in 1682, and held these two posts until premature death. Buried in Westminster Abbey. As a poser of vocal, dramatic and instrumental music, both sacred and secular, he remains unsurpassed among English musicians. Purchased by the Trustees, November 1903. (1352.)
 Bust, face three-quarters to the left.
Dimensions—29 ins. by 24½ ins.

OTHER PORTRAIT.

Attributed to John Closterman.

Presented, May 1907, by Charles Burney, Esq. (1463.)
 Bust below the knees, seated towards the right at a harpsichord.
Dimensions.—21½ ins. by 17½ ins.

WARD BOUVERIE PUSEY, D.D. 1800-1882.

Drawn in chalks by George Richmond, R.A.

Born at Pusey, Berkshire, and grandson of the First Viscount Keblestone. Educated at Eton and Christ Church, Oxford. Fellow of Oriel, 1823. Studied theology in Germany for some years. Ordained in 1828, he was appointed Regius Professor of Divinity in Oxford and Canon of Christ Church. In 1833 Pusey joined Keble and Newman in the 'Tractarian' or 'Oxford Movement,' for the revival of certain doctrines, and from him the movement was sometime known as 'Puseyism.' Subsequently he became more definitely its leader, and in June 1843 was condemned for heresy by the Vice-Chancellor of the University for a sermon on 'The Holy Eucharist.' For many years Pusey upheld his views, and in the interest of the Church he came into direct conflict with the latitudinarian views which then prevailed especially at Oxford. Unlike his friends, Newman and Manning, Pusey declined to secede from the Anglican Church, although he never relaxed in his efforts to bring about a union between that Church and the Church of Rome. In addition to his position in this controversy, Pusey was one of the foremost of scholars and the most successful of professors. Purchased by the Trustees, July 1896. (1059.)
 Bust to the waist, face three-quarters to the left.
Dimensions.—26 ins. by 21 ins.

IN PYM. See page 516.

ANCIS QUARLES. 1592-1644.

Painted by William Dobson.

Poet. Author of 'Emblems, Divine and Moral,' 'Argalus and

Parthenia,' and many other poems. Born at Romford, in Essex, and educated at Christ's College, Cambridge. He was secretary to Archbishop Ussher, and held the office of Chronologer to the City of London. During the Civil War, in consequence of his zeal in the cause of the King, he was deprived of his estates and all his books and manuscripts, the loss of which is said to have hastened his death.

Purchased by the Trustees, June 1869. (288.)

Seated figure to the waist, face three-quarters to the right.
Dimensions.—32½ ins. by 25½ ins.

CATHERINE HYDE, DUCHESS OF QUEENSBERRY. 1700-1777.

Painted by Charles Jervas.

Noted for her beauty and eccentricity. Walpole said of her:—

"To many a Kitty Love his car would for a day engage;"

"But Prior's Kitty, ever young, obtained it for an age."

Friend of Pope, Swift, Prior, and others, and patroness of Gay. Daughter of Henry Hyde, Earl of Clarendon and Rochester. Married March 20th, 1720, Charles, third Duke of Queensberry.

Purchased by the Trustees, April 1867. (238.)

Standing figure to the knees, as a milkmaid, facing the spectator.

Dimensions.—48½ ins. by 38½ ins.

JOHN QUICK, 1748-1831.

Painted by Thomas Lawranson.

Comedian. Born in Whitechapel the son of a brewer. First appeared on the stage in 1761 at the age of fourteen. He was afterwards specially noted for his performances in comic roles, and was the original 'Tony Lumpkin' in 'She Stoops to Conquer.' He was a special favourite with George III. After a successful career he retired in 1813. Buried at Lower Holloway.

Purchased by the Trustees, January 1904. (1355.)

To the waist, face slightly turned to the right, wearing a hat.

Dimensions.—29 ins. by 24 ins.

JOHN RAE. See page 509.

SIR THOMAS STAMFORD BINGLEY RAFFLES. 1781-1826.

Painted in 1817 by George Francis Joseph, A.R.A.

Born at sea, off Jamaica, the son of a West India captain. He began his career at the age of 14 as an assistant clerk in the East India House, and in 1805 was appointed under-secretary

to the government established by the East India Company at Pulo-Penang or Prince of Wales' Island, where he soon rose to be chief secretary. His first essay in literature 'On the Malay Nation,' was published in 1809. Upon the earnest representation made by him of the advantages that would accrue to the English Government from the possession of Java, then in the hands of the Dutch, whose country had become annexed to France, an expedition was fitted out in 1811, and the settlement being reduced, Raffles was appointed Lieutenant-Governor. He was recalled in 1816, shortly before the island was restored to the Dutch as an independent power. His 'History of Java' appeared in 1817. In 1818, after receiving the honour of knighthood, Raffles was appointed Lieutenant-Governor of Fort Marlborough, at Bencoolen, in the island of Sumatra, where he remained during six years, during which he acquired and founded the important colony and city of Singapore. Upon his return to England, Sir Stamford Raffles founded the present Zoological Society, of which he was the first president. Died at Highwood, Middlesex, and buried at Hendon.

Presented, December 1859, by his nephew, the Rev. W. C. Raffles Flint. (84.)

Seated figure, nearly full-length, facing the spectator.

Dimensions.—55 ins. by 43 ins.

ABRAHAM RAIMBACH. 1776-1843.

Painted in 1818 by Sir David Wilkie, R.A.

Engraver and miniature painter. Born in London, near St. Martin's Lane. He was apprenticed by his father, a Swiss, to John Hall, and produced some plates after Sir Joshua Reynolds, especially 'Venus' and the 'Ugolino.' Principally known by his excellent line engravings after Wilkie, particularly 'The Rent Day,' 'Village Politicians,' and 'Blind Man's Buff.' He died at Greenwich. His 'Memoirs and Recollections' were edited by his son in 1843.

Bequeathed, June 1887, by his son Michael Thomson Scott Raimbach, R.N. (775.)

Seated figure to the waist, face three-quarters to the left.

Dimensions.—10 ins. by 8½ ins.

SIR RICHARD RAINSFORD. 1605-1680.

Painted by Gerard Soest.

Chief Justice of the King's Bench. Born at Staverton, near Daventry. Called to the bar at Lincoln's Inn in 1632, and elected member for Northampton in the Convention Parliament, which restored Charles II. In 1660 he was called Serjeant and

soon after knighted; in 1663 he was appointed a Baron of the Exchequer, and in 1669 was transferred to the King's Bench, of which court he became Chief Justice on the resignation of Sir Matthew Hale in 1676. An important question of Habeas Corpus was tried before him in reference to the Earl of Shaftesbury, on his imprisonment by the House of Lords in June 1677. In the following year Rainsford was removed from his office, and died a few months later at Dallington.

Purchased by the Trustees, July 1881. (643.)

To the waist, in judge's robes, face nearly in profile to the left.

Dimensions.—29½ ins. by 24½ ins.

SIR WALTER RALEIGH (or RALEGH). 1552?-1618.

Painted at the age of 34, probably by Federigo Zuccaro.

Born at Hayes, near Budleigh, in Devonshire, and educated at Driel College, Oxford. Served in France in the Huguenot army, and in 1580 destroyed the Spanish settlement at Smerwick in Ireland. His first introduction to the notice of Queen Elizabeth, when he is said to have thrown down his velvet cloak for her to walk upon, has been admirably related by Sir Walter Scott in his tale of 'Kenilworth.' He rose rapidly in favour, and received the honour of knighthood in 1584. He was justly esteemed as one of the most accomplished and adventurous spirits of his age, and he greatly distinguished himself by his gallantry in several naval conflicts and expeditions against the Spaniards. Nor was he less celebrated as the planner of that colony on the mainland of America, which in honour of the Maiden Queen was named Virginia. But at the death of Elizabeth in 1603 his fortunes fell. He was imprisoned for 12 years in the Tower, during which period he composed his celebrated 'History of the World.' Finally, after some other vicissitudes of fortune, he was beheaded in Old Palace Yard, October 1618.

Purchased by the Trustees, March 1857. (7.)

Half-length standing figure, face three-quarters to the left.

Dimensions.—Panel, 35½ ins. by 28¾ ins.

JOHN RAY, F.R.S. 1627-1705.

Painted, perhaps, by Mrs. Beale.

Ray, or Wray, as he at one time wrote his name, was described by Haller as the greatest botanist in the memory of man, and his writings on animals were pronounced by Cuvier to be the foundation of all modern zoology. The most important character of the works of Ray is the precise and clear method

of classification which he adopted. He was the son of a blacksmith, and born near Braintree, in Essex. Being designed for holy orders, he entered at Catherine Hall, Cambridge, and was subsequently elected a fellow of Trinity College at the same time with the celebrated Isaac Barrow. In 1651 he was appointed Greek and Mathematical lecturer of his college. His first botanical attempt was a Catalogue of Cambridge Plants, published in 1660; and in the close of the same year Ray was ordained both deacon and priest. He was deprived of his fellowship in 1662 for declining to submit to the Act of Uniformity. He travelled abroad for three years with his friend and pupil Francis Willoughby. In 1667 he was admitted a fellow of the Royal Society. Besides his numerous writings on Natural History, he published a collection of Proverbs which appeared in 1672, and has been often reprinted. He wrote also several works on divinity. Ray married late in life, and died at his native place, Black-Notley, in Essex.

Transferred from the British Museum, June 1879. (563.)

To the waist, face three-quarters to the left.

Dimensions.— $29\frac{1}{4}$ ins. by $24\frac{1}{4}$ ins.

JOHN FREEMAN-MITFORD, FIRST BARON REDESDALE.
1748-1830.

Painted by Sir Martin Archer Shee, P.R.A.

Born in London. Called to the bar in 1777, and became M.P. for Beeralston in 1788. He was appointed Solicitor-General in 1793 and Attorney-General in 1799. In 1801 he succeeded Addington as Speaker of the House of Commons, and in the following year was appointed Lord Chancellor of Ireland and raised to the peerage. Died at Batsford Park.

Presented, July 1900, by Algernon Bertram Freeman-Mitford, Esq., C.B. (1265.)

Seated figure to below the knees, in Speaker's robes, face three-quarters to the right.

Dimensions.— $55\frac{1}{4}$ ins. by 43 ins.

ABRAHAM REES, D.D., F.R.S. 1743-1825.

Painted by James Lonsdale.

A celebrated Unitarian divine. Son of the Rev. Lewis Rees, a Nonconformist minister at Llanbryn-mair in Wales, where he was born and received his education with a view to the ministry. He was afterwards removed to the Hoxton Academy, where he became resident tutor, which position he held for 23 years. He occasionally officiated as a preacher; but in 1774 was unanimously elected pastor of the Presbyterian congregation.

at St. Thomas's, Southwark. His literary labours were singularly comprehensive. In 1781 he undertook 'Chambers's Encyclopædia,' which was completed in four folio volumes. His great work, the 'Cyclopædia' which bears his name, was commenced in 1802, and completed in 1820, in 45 volumes. He was buried in Bunhill Fields.

Transferred, June 1879, from the British Museum. (561.)

To the waist, face three-quarters to the left.

Dimensions.—29½ ins. by 24½ ins.

MAJOR JAMES RENNELL, F.R.S. 1742-1830.

Marble bust, sculptor unknown.

Oriental and classical geographer. Born at Chudleigh, in Devonshire. Entered the Navy, 1756. Served in Brittany and the East Indies. Entered the East India Company's service in 1763. Surveyor-General of Bengal, 1764. Travelled in Asia and Africa, and published important works on the geography of Hindostan and many parts of Africa. Discoverer of 'Rennell's Current' off the Scilly Islands. Buried in Westminster Abbey.

Bequeathed, June 1892, by his grandson, Major Rennell Rodd. (896.)

ANOTHER PORTRAIT.

Drawn in 1794 by George Dance, R.A.

Purchased by the Trustees, July 1898. (1153.)

In profile to the left.

Dimensions.—10 ins. by 7½ ins.

JOHN RENNIE, F.R.S. 1761-1821.

A marble bust sculptured in 1818 by Sir Francis Chantrey, R.A.

A celebrated engineer and architect. He was born at Phantassie, in Haddingtonshire, Scotland, and studied under Meikle, an eminent millwright. On his way to the south he spent some time at Soho, near Birmingham, with Messrs. Boulton and Watt, and was ever after intimately associated with them. In 1783 he established himself in London, and was employed in constructing the Albion flour mills near Blackfriars Bridge. His most famous works were Plymouth Breakwater, and the Waterloo, Southwark, and new London Bridges over the Thames. He constructed vast docks, piers, and dockyards, and drained the Lincolnshire and Cambridge fens. His sons John (afterwards Sir John) and George continued and completed their father's great undertakings. Rennie died in Stamford Street, Blackfriars, and was buried in St. Paul's Cathedral.

Presented, October 1881, by his grandson, John Keith Rennie, Esq. (649.)

(a) ANOTHER PORTRAIT.

A bronze medallion by Bain.

On the reverse, within a wreath of laurel, surmounted by a crown of stars, are inscribed his principal works, as follows :—"Crinan"
 "and Lancaster Canals; London, Leith, and Sheerness Docks;"
 "Waterloo and Southwark Bridges; Plymouth, Howth, and"
 "Dunleary Harbours, &c., &c., &c."

Presented, May 1883, by his grandson, John Keith Rennie, Esq. (679.)

(b.) ANOTHER PORTRAIT.

Drawn in 1803 by George Dance, R.A.

Purchased by the Trustees, July 1898. (1154.)

To the waist, almost in profile to the left.

Dimensions.—10 ins. by 7½ ins.

For ANOTHER PORTRAIT, see page 485.

SIR JOSHUA REYNOLDS, P.R.A. 1723-1792.

Painted by himself.

By general consent the greatest portrait painter England has produced. Was born at Plympton in Devonshire; there he was educated at the Grammar School by his father, the Rev. Samuel Reynolds. In 1740 he was sent to London, and placed under the tuition of Hudson, the most eminent portrait painter of his time. In 1749 he accompanied Captain, afterwards Lord, Keppel to Gibraltar, Algiers, and Minorca, and from Minorca he proceeded to Leghorn, Rome, Florence, and Venice. In 1752 he returned to England, and settled in St. Martin's Lane, at that time a favourite resort of London artists. He became the intimate friend of Dr. Johnson, Burke, and other eminent men, and, in conjunction with the former, established 'The Club' which still exists. On the foundation of the Royal Academy in 1768 Reynolds was nominated President, and he received the honour of knighthood in the same year. From this period, and on every occasion of the distribution of prizes, he delivered those discourses on painting and the study of art which to this day form the favourite manual of students in this country. Between the opening of the first exhibition in 1769 and the year 1790 Reynolds exhibited no less than 244 pictures. He died, unmarried, at his residence in Leicester Fields, and was interred in St. Paul's Cathedral.

This portrait was painted before his residence in Italy.

Purchased by the Trustees, May 1858. (41.)

Standing figure, to below the waist, facing the spectator and shading his eyes with his hand.

Dimensions.—25 ins. by 29¼ ins.

ANOTHER PORTRAIT.

Painted by himself.

Presented, November 1892, by the Lord Ronald Sutherland Gower, F.S.A., a Trustee of the Gallery. (927.)

Small half-length, face three-quarters to the right.

Dimensions.— $7\frac{1}{8}$ ins. by $6\frac{7}{8}$ ins.

For ANOTHER PORTRAIT, see page 481.

SAMUEL WILLIAM REYNOLDS, 1773-1835.

Painted by John Opie, R.A.

Mezzotint-engraver and landscape-painter. Born in the West Indies, the son of a planter. Studied painting in the Royal Academy, and mezzotint-engraving under John Raphael Smith. His work, both as an engraver and as a painter, is highly esteemed, both in England and on the Continent. Died in London.

Purchased by the Trustees, March 1902. (1320.)

Bust, face three-quarters to the right.

Dimensions.— $16\frac{3}{4}$ ins. by $13\frac{3}{4}$ ins.

CECIL JOHN RHODES, P.C., 1853-1902.

Painted (unfinished) by George Frederick Watts, R.A.

African statesman. Born at Newport, Bishop's Stortford, Essex, fourth son of the vicar there. Studied for a time at Oriel College, Oxford, but was compelled through delicate health to reside in South Africa. He then settled at Kimberley diamond mines and eventually brought about the amalgamation of the diamond mines in the De Beers Company which brought him enormous wealth. Rhodes entered Cape politics in 1881, and devoted himself to the ideal of a great united self-governing South Africa from the Cape to the Zambesi under the British flag, including the South African republics then existing. In 1889, Rhodes formed the British South African Company, which obtained an Imperial Charter to occupy and administer Matabeleland, forming the great tract of country to which he gave the name of Rhodesia. In 1890, he became premier of Cape Colony, but the unfortunate raid of Dr. Jameson into the Transvaal in 1895 lost him the confidence of the Dutch in South Africa and of the Government at home. Rhodes then resigned the premiership and devoted himself to the development of Rhodesia. When, as he anticipated, the British Government in 1899 became involved in a war with the South African republics, he threw himself into Kimberley, and assisted in its defence. Having recovered the confidence to some extent of the Government at home and in South

Africa, he seemed destined to achieve still more, but was carried off by premature death at Groote Schuur near Cape Town. His body was interred in the Matoppo Hills overlooking Rhodesia. He played perhaps the most striking part in the history of modern British Imperial development. By his will he left large benefactions to the University of Oxford.

Presented, July 1905, by the executors of Mr. G. F. Watts, R.A. (1407.)

To the waist, face three-quarters to the left.

Dimensions (of canvas)—34½ ins. by 26½ ins.

KING RICHARD II. 1367-1400.

Painter unknown.

Son of Edward the Black Prince, and grandson of Edward III., whom he succeeded in 1377. Married first, Anne, daughter of the Emperor Charles IV.; secondly, in 1396, Isabel, daughter of Charles VI. of France. He was deposed in favour of Henry Bolingbroke, September 1399, and murdered in Pontefract Castle in the following February.

It accords with the full-length portrait in Westminster Abbey. Transferred, June 1879, from the British Museum. (565.)

Bust, facing the spectator.

Dimensions.—Panel, 22½ ins. by 18 ins.

(a.) ANOTHER PORTRAIT.

Executed in 1395 by Nicholas Broker and Godfrey Prest.

Electrotyped from the metal gilt effigy on his monument in Westminster Abbey.

Purchased by the Trustees, November 1871. (330.)

For ANOTHER PORTRAIT, see page 514.

KING RICHARD III. 1452-1485.

Artist unknown.

Brother to King Edward IV., and youngest son of Richard Duke of York, who was great-grandson to King Edward III. Born at Fotheringay Castle; styled Duke of Gloucester, and nicknamed 'Crouchback.' Alleged to have murdered his nephew, Edward V., and the Duke of York in the Tower in 1483, having already usurped the throne. Slain at Bosworth Field.

Presented, July 1862, by James Gibson Craig, Esq., of Edinburgh. (148.)

To the waist, face three-quarters to the right.

Dimensions.—Panel, 25 ins. by 18 ins.

SIR GEORGE RICHARDS. *See* page 509.

SIR JOHN RICHARDSON, C.B., M.D., F.R.S. 1787-1865.

Medallion in plaster, modelled by Bernhard Smith.

Born at Dumfries. Assistant surgeon in the Navy. Accompanied Sir John Franklin, as surgeon and naturalist, on two of his expeditions to the Arctic regions, and joined in the search for him in 1848-9. Published several valuable works on natural history, ichthyology, etc. Died at Grasmere.

Presented, March 1892, by Sir Joseph Dalton Hooker, K.C.S.I. (888.)

For ANOTHER PORTRAIT *see* pages 504 and 510.

JONATHAN RICHARDSON. 1665-1745.

Painted by himself.

A distinguished portrait painter, critic, and writer on art. He was at first articled to a scrivener, but in a short time became a pupil of John Riley, an excellent portrait painter. Richardson in 1715 published his 'Essay on the Theory of Painting,' the perusal of which, in his boyhood, is said to have first excited Sir Joshua Reynolds' fondness for his art. Richardson was the instructor of Hudson, who became the master of Reynolds, which enabled Malone to observe that he was Sir Joshua's "pictorial grandfather." In 1734 Richardson published a volume of explanatory notes on Milton's 'Paradise Lost.' He formed a very extensive and choice collection of drawings and engravings.

Richardson etched a head of himself very similar to this portrait, dated 1738.

Purchased by the Trustees, November 1883. (706.)

To the waist, face three-quarters to the right.

Dimensions.—29 ins. by 24 ins.

SAMUEL RICHARDSON. 1689-1761.

Painted in 1750 by Joseph Highmore.

The novelist. Born in Derbyshire, and apprenticed, after receiving a village education, to a London printer, named Wilde. Even at this early period Richardson became remarkable for his fertility of invention in telling stories. At the expiration of his apprenticeship he set up for himself in business in Salisbury Court, Fleet Street, where, having married his late master's daughter, he continued to the close of his life. A flourishing business as a publisher afforded him opportunities also for publications of his own. The novel 'Pamela'

appeared in 1740, and was attended with immediate success. 'Clarissa Harlowe' first appeared in 1747-8, and his next and last great work, 'The History of Sir Charles Grandison,' in 1753.

The scene is in the garden of —. Budworth, Esq., nephew of Dr. Budworth, who married the daughter of the lady, depicted as Clementina in 'Sir Charles Grandison.'

Purchased by the Trustees, March 1896. (1036.)

Small full-length figure, facing the spectator.

Dimensions.—19 $\frac{7}{8}$ ins. by 13 $\frac{3}{4}$ ins.

MARGARET BEAUFORT, COUNTESS OF RICHMOND. *See*
MARGARET.

NICHOLAS RIDLEY, D.D. 1500?-1555.

Painted in 1555, artist unknown.

Bishop of London. Protestant martyr. Born in Tyndale, Northumberland. He obtained a fellowship at Pembroke Hall, Cambridge in 1524, and studied at the Sorbonne, Paris, and at Louvain. On his return he signed the declaration against Papal supremacy, and became chaplain to Archbishop Cranmer. He was raised by Edward VI., in 1547, to the bishopric of Rochester, and in 1550 translated to London. By his influence the King endowed the three great foundations of Christ's, St. Bartholomew's, and St. Thomas's Hospitals. He concurred in the proclamation of Lady Jane Grey, and was soon after committed to the Tower, and thence removed to Oxford, where, after a mock disputation, he was sentenced to the flames, and suffered martyrdom with his friend the venerable Latimer, 16th October.

Purchased by the Trustees from the Church House at Canterbury, March 1870. (296.)

To the waist, face three-quarters to the left.

Dimensions.—21 $\frac{1}{2}$ ins. by 16 $\frac{1}{4}$ ins.

ROBERT, DUKE OF NORMANDY. 1054?-1134.

Sculptor unknown.

Eldest son of William the Conqueror, from whom he inherited, as his portion, the Dukedom of Normandy. Nicknamed 'Curthose' by his father, against whom he rebelled. At his father's death he claimed the crown of England, but was defeated by William Rufus, who allowed him to keep the Duchy of Normandy. Joined the Crusades in 1096, and was foremost in the capture of Jerusalem. He was taken prisoner by his brother Henry I. at the battle of Tenchebray, in Normandy, September 28th, 1106, and conveyed to England. Died in captivity at Cardiff Castle.

Electrotyped from a curious wooden effigy on his monument in Gloucester Cathedral.

Purchased by the Trustees, February 1877. (440.)

DAVID ROBERTS, R.A., 1796-1864.

Drawn by Henry Hoppner Meyer.

Painter. Born near Edinburgh in humble circumstances. After being apprenticed to a house-painter he tried his hand at scene-painting and was employed at both Drury Lane and Covent Garden. He also obtained great success as an architectural painter, and after being elected a member of the Society of British Artists, was elected an Associate of the Royal Academy in 1839, and an academician in 1841. Late in life he travelled a great deal, especially in the East, and painted a great deal of picturesque landscape scenery. Died in London and buried at Norwood.

Purchased by the Trustees, March 1904. (1371.)

Bust, body turned to the left, head facing spectator

Dimensions—10 ins. by 6 $\frac{3}{4}$ ins.

HENRY CRABB ROBINSON. 1775-1867.

Painted by Henry Darvall.

Newspaper correspondent and diarist. Born at Bury St. Edmunds, and at first articled to a solicitor. During travels in Germany, when he visited both Goethe and Schiller, he accepted in 1806 the post of special correspondent to 'The Times' during the war with Napoleon, and served as such during the Peninsular War. On retiring from his profession he became a noted figure in London life, especially as a conversationalist, and his 'Diary,' selections from which were published after his death, gives a truthful picture of the social and literary life of the day. Buried at Highgate.

Presented, July 1903, by T. Smith Osler, Esq. (1347.)

Seated figure to the knees, face three-quarters to the right.

Dimensions.—6 ins. by 4 $\frac{5}{8}$ ins.

MARY ROBINSON. 1758-1800.

Drawn by George Dance, R.A.

Actress. Better known as 'Perdita,' that being the character in which she captivated George, Prince of Wales (afterwards George IV.). Subsequently she became an authoress and wrote several poems, novels, and memoirs. Died at Englefield Green and buried at Old Windsor.

Purchased by the Trustees, April 1900. (1254.)

Seated in profile to the left.

Dimensions.—10 $\frac{1}{4}$ ins. by 8 $\frac{1}{4}$ ins.

AURENCE HYDE, EARL OF ROCHESTER, K.G. 1642-1711.

Painted by Sir Godfrey Kneller.

Second son of Lord Chancellor Clarendon and uncle to Queen Anne. He was employed by Charles II. in several negotiations and embassies, and in 1679 made First Lord of the Treasury and head of the Government. He, with Sidney Godolphin and the Earl of Sunderland, was admitted to the Privy Council and they had the principal management of the King's affairs. He opposed the exclusion of the Duke of York. In 1682 he was created Earl of Rochester, and in 1685 made President of the Council. On the accession of James II. he became Lord High Treasurer of England. In consequence of adhering to his religion he was deprived of office, but was appointed Lord Lieutenant of Ireland by William III. in 1701. In 1710 he succeeded Lord Somers as President of the Council. Published Lord Clarendon's History of the Rebellion.

Purchased by the Trustees, June 1889. (819.)

Standing figure nearly to the knees, in Garter robes, face slightly turned to the left.

Dimensions.—47½ ins. by 38½ ins.

JOHN WILMOT, EARL OF ROCHESTER. 1648-1680.

Painted by William Wissing.

Poet, satirist, and boon companion of Charles II. Son of Henry Wilmot, the faithful companion of the King in his wanderings after the battle of Worcester, 1651, who was raised from a Barony to the Earldom of Rochester in 1652. John succeeded to these honours in 1659. He joined the Navy in 1665 and greatly distinguished himself by his bravery in several engagements under Lord Sandwich. But he afterwards became noted for his profligacy and irregularities. He even practised as a mountebank on Tower Hill. He wrote various songs, 'Imitations of Horace,' and a poem on 'Nothing.' Bishop Burnet bears witness to his ultimate repentance.

A similar portrait with a monkey is at Warwick Castle.

Purchased by the Trustees, December 1888. (804.)

Standing figure to the knees, face three-quarters to the left, holding a laurel crown over a monkey's head.

Dimensions.—48½ ins. by 38½ ins.

CHARLES WATSON WENTWORTH, SECOND MARQUESS OF ROCKINGHAM, K.G. 1730-1782.

Painted in the school of Sir Joshua Reynolds.

Statesman. Only son of the first Marquess. Educated at Westminster and St. John's College, Cambridge. He succeeded

George Grenville as First Lord of the Treasury in July 1765, and held that office for one year. On the fall of Lord North's administration in March 1782 he again became Prime Minister, but died suddenly in the following July.

Presented, May 1875, by the Rev. Ralph Maude, M.A. (406.) To the waist, in Garter robes, face nearly in profile to the left.

Dimensions.—27½ ins. by 22 ins.

GEORGE BRYDGES, FIRST BARON RODNEY, K.B., 1719-1792.

Copy from a painting by Sir Joshua Reynolds, P.R.A.

Eminent admiral and naval commander. Born in London and educated at Harrow School. Entered the Royal Navy in 1732. Appointed Governor of Newfoundland, 1748. Promoted to be rear admiral, 1759, and vice admiral, 1762. Governor of Greenwich Hospital, 1765-1770. Admiral, 1778. In January, 1780, he gained a notable victory over the Spanish fleet off Cape St. Vincent, but was less successful three months later in an engagement with the French fleet off Martinique. In April, 1782, he gained a remarkable victory over the French fleet near Dominica, though his conduct at the close of the action was much criticised. For these services he received the thanks of both Houses of Parliament, and was created a peer. Died in Hanover Square, London.

Purchased by the Trustees, March 1905. (1398.)

Standing figure to the hips in uniform, face three-quarters to the left.

Dimensions—39 ins. by 31½ ins.

SIR THOMAS ROE, P.C., 1581?-1644.

Painted by Michiel Jansz Miereveldt.

Traveller and diplomatist. Born at Low Leyton, in Essex, and educated at Magdalen College, Oxford. Esquire of the body to Queen Elizabeth, and knighted by James I. In February 1609-10, he was sent by Henry, Prince of Wales, on a voyage to the Amazon, and explored that river and the Orinoco. In 1614 he was sent by James I., at the expense of the East India Company, as Ambassador to the Court of the Mogul Emperor of Hindostan, to arrange a commercial treaty, during which embassy he laid the foundations of the future British Empire in India. From 1621 to 1628 he resided at Constantinople as ambassador to the Ottoman Porte. On leaving Turkey he was employed on various diplomatic missions on the continent until his death. He was appointed Chancellor of the Order of the Garter in 1637, and a privy councillor in 1640. He was renowned as a scholar, gentleman and

courtier, as well as a diplomatist. Buried at Woodford in Essex.

Purchased by the Trustees, January 1904. (1354.)

Bust, face three-quarters to the right.

Dimensions—28 ins. by 23 ins.

SAMUEL ROGERS. 1763-1855.

Painted by Thomas Phillips, R.A.

Poet. Author of 'The Pleasures of Memory,' and 'Italy. Born at Stoke Newington. The son of a London banker. Was well known for his literary taste, and as a collector of works of art.

Purchased by the Trustees, March 1887. (763.)

To below the waist, face three-quarters to the right.

Dimensions.—29 ins. by 24½ ins.

(a.) ANOTHER PORTRAIT.

Drawn in 1848 by George Richmond, R.A.

Bequeathed, May 1896, by the artist. (1044.)

To the waist, face three-quarters to the right.

Dimensions.—24 ins. by 19 ins.

(b.) ANOTHER PORTRAIT.

Drawn in 1795 by George Dance, R.A.

Purchased by the Trustees, July 1898. (1155.)

Seated to the waist, in profile to the left.

Dimensions.—9½ ins. by 7½ ins.

For ANOTHER PORTRAIT, see page 499.

SIR SAMUEL ROMILLY. 1757-1818.

Painted by Sir Thomas Lawrence, P.R.A.

Born in Westminster, of an old Huguenot family. Admitted to Gray's Inn, 1778, and called to the bar, 1783. Appointed Solicitor-General, 1806, and became member for Queenborough in the same year. Several important reforms in the criminal law were introduced by Romilly in the interests of humanity, liberty and justice.

Deposited on loan, July 1898, by the Trustees and Director of the National Gallery, to which it had been bequeathed by Charles Romilly, Esq. (1171.)

To the waist, face three-quarters to the right.

Dimensions.—29½ ins. by 24½ ins.

GEORGE ROMNEY. 1734-1802.

An unfinished picture painted in 1782 by himself

Born at Dalton, in Lancashire. Assisted his father as a cabinet maker till his 21st year, when he was articled for four years to an itinerant portrait painter then practising at Kendal. Before the expiration of that period his indentures were cancelled. He never had any regular training for art. He selected his own models and, through life, never sought academic honours. Romney arrived in London 1762, and exhibited some historical compositions, which gained him prizes at the Society of Arts. After a brief visit to France in 1764, he attended the drawing school of the Incorporated Society of Artists. In March 1773 he went with Ozias Humphry to Italy, and studied especially at Rome, Venice, and Parma. On his return to London in 1775, Romney established himself in a large house in Cavendish Square. He now seemed to divide the favour of the town with Sir Joshua Reynolds. He still adhered to historical composition, and assisted Alderman Boydell in forming 'The Shakespeare Gallery' at Pall Mall. After an interrupted career of employment for more than 20 years, he removed to Hampstead, when, his infirmities increasing, he returned to his native district and died at Kendal, November 1802.

Purchased, May 1894, at the sale of Miss Romney's effects. (959.)

Seated figure, face three-quarters to the right.

Dimensions.—49½ ins. by 39 ins.

SIR FRANCIS RONALDS, F.R.S. 1788-1873

Painted in 1871 by Hugh Carter, R.I.

Inventor of his first working electric telegraph in 1816, and meteorologist. At his house in Hammersmith he carried out experiments on wires both above and below ground, whereby he succeeded in transmitting signals and messages by electricity. He communicated his invention to the Admiralty in 1816, but it was neglected. Afterwards, as further developed by Cooke and Wheatstone, Ronalds's scheme proved the basis of the existing system of electric telegraphy.

Presented, May 1897, by his nephew, the artist. (1095.)

To the waist, face three-quarters to the left.

Dimensions.—23½ ins. by 19½ ins.

For ANOTHER PORTRAIT, see page 485.

SIR GEORGE ROOKE. 1650-1709.

Attributed to Michael Dahl.

Admiral. Served at Solebay in the flagship of Sir Edward

Spragge. Took part in the sea fights of Bantry Bay, Beachy Head, Barfleur, and was knighted and given a pension for his services at La Hogue in May 1692. Appointed Admiral in 1694. During the war between England and France in 1702 Rooke was appointed commander-in-chief and captured the French and Spanish ships in Vigo Bay. His most conspicuous success was the capture of Gibraltar in August 1704, which made him a rival of Marlborough in national enthusiasm.

Purchased by the Trustees, November 1898. (1181.)

To the waist facing the spectator.

Dimensions.—29½ ins. by 24½ ins.

WILLIAM ROSCOE, M.P. 1753-1831.

Painted, probably, by John Williamson of Liverpool.

A self-taught historian and writer on art. Son of a market gardener near Liverpool. Articled to an attorney in Liverpool, where he attained considerable practice in the law. He wrote against the Slave Trade, and favoured the French Revolution. In 1796 he published his life of Lorenzo de Medici, and in 1805 completed his volumes on Leo X. In 1806 he was elected M.P. for Liverpool. Roscoe published numerous pamphlets and essays, and in 1824 edited the works of Pope. He founded the Royal Institution at Liverpool, and greatly encouraged a taste for Italian literature and the Fine Arts, especially in his native city.

Presented, June 1894, by Sir Henry Roscoe, M.P., F.R.S. (963.)

Seated figure, face three-quarters to the right, reading.

Dimensions.—30 ins. by 24½ ins.

GEORGE ROSE, P.C. 1744-1818.

Painted in 1802 by Sir William Beechey, R.A.

Statesman and political writer. The son of a clergyman at Brechin. By the interest of Lord Marchmont he was made Keeper of the Records in the Exchequer, and was afterwards appointed a secretary to the Treasury and Clerk of the Parliaments. He sat in Parliament successively for Launceston, Lymington, and Christchurch, and held the offices of President of the Board of Trade and Treasurer of the Navy. Friend and supporter of William Pitt. He was the author of many political pamphlets.

Presented, May 1873, by his grandsons, Hugh, Lord Strathnairn, G.C.B., and Sir William Rose. (367.)

Half-length seated figure, face three-quarters to the right.

Dimensions.—35½ ins. by 27½ ins.

SIR JAMES CLARK ROSS, F.R.S. 1800-1862.

A medallion, modelled by Bernhard Smith.

Admiral and arctic navigator ; entered the Navy under his uncle, Sir John Ross ; accompanied Sir E. Parry and Ross on several voyages to the North Pole, planted the British flag on the northern magnetic Pole, and joined in the search for Sir John Franklin. Published an account of a voyage in the Antarctic seas, where he arrived within 157 miles of the South Pole.

Presented, March 1892, by Sir Joseph Dalton Hooker, K.C.S.I. (887.)

FOR OTHER PORTRAITS, *see* pages 504 & 510.

SIR JOHN ROSS, C.B. 1777-1856.

Painted in 1833 by James Green.

Admiral. The Arctic navigator. Born at Balsarrock, Wigtonshire ; the son of a clergyman. He entered the navy in 1786, and served with distinction through the wars with France. In 1818 he was sent out with Sir Edward Parry for the purpose of finding a North-West passage, and made a second expedition with the same object in 1829. On this occasion he was absent four years, and was knighted on his return. Sir John was British Consul at Stockholm from 1839 to 1845. In 1850 he again went out in search of Sir John Franklin. He published narratives of his voyages, and several other works.

Purchased by the Trustees, July 1870. (314.)

Half-length standing figure, in naval uniform, face three-quarters to the left.

Dimensions.—51½ ins. by 43 ins.

CHRISTINA GEORGINA ROSSETTI. (WITH HER MOTHER, FRANCES MARY LAVINIA ROSSETTI). 1830-1894.

Two heads in tinted crayons drawn in 1877 by Dante Gabriel Rossetti.

The eminent poetess ; born in London 1830 ; daughter of Gabriele Rossetti, professor of Italian in King's College, London, and commentator on Dante, and Francis Mary Lavinia Polidori (1800-1886), his wife ; authoress of 'Goblin Market,' 'The Prince's Progress,' and other poems ; died in London 29th December, 1894.

Presented, September, 1895, by her brother, William Michael Rossetti, Esq. (990.)

Busts, in profile to the left.

Dimensions.—16½ ins. by 19 ins.

DANTE GABRIEL ROSSETTI. 1828-1882.

Drawn in 1846 by the artist himself.

Poet and painter. Gabriel Charles Dante, known as Dante Gabriel Rossetti, was born in London, where his father Gabriel Rossetti, the distinguished commentator on Dante, was professor of Italian at King's College. The youthful Rossetti at a very early age developed a capacity for art and literature, but having selected art as a profession he was placed at Cary's drawing academy. In 1846 he entered the Antique School of the Royal Academy. At this period he produced the poems 'My Sister's Sleep' and 'The Blessed Damozel.' Rossetti then became a pupil of Ford Madox Brown, and his name is closely associated with William Holman Hunt, Millais, and others of the pre-Raphaelite school. He visited Antwerp, Bruges, and Ghent, where the works of Van Eyck and Memling deeply impressed him. His pictures rarely came before the public, as he persistently declined to contribute to the annual exhibitions. Nevertheless, his productions were eagerly sought in private quarters. In 1861 he published his translations of 'The early Italian poets,' 'Dante and his Circle' in 1874, and in 1881 he issued a second collection of original poetry. His health became seriously impaired, and after a long illness he died near Margate, and was buried in the churchyard of Birchington. In both painting and poetry he exercised a most important influence on his contemporaries.

Purchased by the Trustees, March 1891. (857.)

Bust, face three-quarters to the right.

Dimensions.—7 $\frac{3}{4}$ ins. by 7 ins.

ANOTHER PORTRAIT.

Painted in 1865 by George Frederick Watts, R.A.

Presented, December 1895, by the artist. (1011.)

Bust, facing the spectator.

Dimensions.—25 $\frac{1}{2}$ ins. by 20 $\frac{1}{2}$ ins.

ALEXANDER WEDDERBURN, FIRST EARL OF ROSSLYN. 1733-1805.

Painted by William Owen, R.A.

An eminent lawyer and statesman. Born in Scotland, and educated at Edinburgh. He came to London in 1753, and was called to the bar in 1757, and became a King's Counsel in 1763. Having obtained a seat in Parliament, he was made Solicitor-General in 1771 and Attorney-General in 1778, and two years later he was raised to the Chief Justiceship of the Common Pleas, with the title of Baron Loughborough. In 1793 he succeeded Lord Thurlow as Lord Chancellor, and held that office until

1801, when he retired and was created Earl of Rosslyn. He died suddenly at Baileys, near Slough, and was buried in St. Paul's Cathedral.

Purchased by the Trustees, May 1874. (392.)

Half-length seated figure, in Chancellor's robes, face three-quarters to the left.

Dimensions.—56 ins. by 45 ins.

LOUIS FRANÇOIS ROUBILLAC (or ROUBILIAC). 1695-1762.

Painted in 1761 by Adrien Carpentiers.

Sculptor. Born at Lyons. Patronised by Sir Edward Walpole. Executed the monuments to Mrs. Nightingale and the Duke of Argyll in Westminster Abbey, a statue of Newton at Cambridge, and the busts of Hogarth and Handel in this Gallery. He is represented as modelling Shakespeare for the statue now in the British Museum.

Purchased by the Trustees, May 1870. (303.)

Half-length standing figure, face almost in profile to the left.

Dimensions.—49½ ins. by 39 ins.

JOHN KER, THIRD DUKE OF ROXBURGHE, K.G., K.T. 1740-1804.

A 'Caricatura' painted in oil colours by Thomas Patch.

A famous book collector. He was educated at Eton at the same time with the Duke of Bridgewater and Charles James Fox, and afterwards made a tour on the Continent. He held various appointments in the royal household and was in great favour with the King. He died unmarried. The valuable library which he had formed in St. James's Square was dispersed after his death, the sale lasting 42 days during the months of May, June, and July 1812.

Presented, July 1884, by Sir Richard Wallace, Bart., K.C.B., M.P., a Trustee of the Gallery. (724.)

Small full-length figure, face in profile to the right.

Dimensions.—25¾ ins. by 20½ ins.

BENJAMIN THOMPSON, COUNT VON RUMFORD, F.R.S. 1753-1814.

Copy after a painting by Moritz Kellerhoven.

Scientific inventor. Born in Massachusetts, and educated in America, where he early in life made experiments in natural science. Remaining faithful to the English cause, he was elected F.R.S. in 1779, and served in the English army. In 1784 he was knighted and went to Bavaria, and eventually passed eleven years at Munich, where he was made Minister of War, and given the

title of Count von Rumford. He made several important discoveries in the domain of light and heat, and especially in matters relating to stoves and chimneys. In 1799, he was instrumental in founding the Royal Institution in London, of which he was the first secretary. Died at Auteuil, near Paris, where he was buried.

Purchased by the Trustees, November 1902. (1332.)

Bust, profile to the left in Bavarian uniform.

Dimensions.—28 ins. by 23 ins.

For ANOTHER PORTRAIT, see page 485.

PRINCE RUPERT, K.G. 1619-1682.

Painted by Sir Peter Lely.

Son of Frederick, Count Palatine of the Rhine, titular King of Bohemia, and Elizabeth, daughter of James I. Nephew of King Charles I. Born at Prague. He held high military command during the Civil War in England. Created Duke of Cumberland in 1644. His proverbial rashness was fatal to the royal cause at Marston Moor in 1644, and his surrender of Bristol, after a feeble resistance in September 1645, estranged him from the King. After the Restoration he served in the navy under the Duke of York. He died in Spring Gardens, London. Prince Rupert was distinguished for his scientific attainments, especially in chemistry. He was one of the earliest to practise the art of mezzotinto engraving.

Purchased by the Trustees, March 1880. (608.)

Half-length standing figure, in Garter robes, face three-quarters to the left.

Dimensions.—41½ ins. by 31½ ins.

ANOTHER PORTRAIT.

A miniature, painted on card, by John Hoskins.

Purchased by the Trustees, March 1867. (233.)

Bust, face three-quarters to the left.

Dimensions.—3 ins. by 2½ ins.

JOHN RUSKIN. 1819-1900.

Drawn by George Richmond, R.A.

Writer on art. Son of a wine merchant in the City. Born in London. Educated at Christ Church, Oxford, where he was distinguished as a student of art and poetry. In 1842 he published the first volume of 'Modern Painters, by a Graduate of Oxford.' This book and those that followed it revolutionised the whole trend of thought on art and artists, and rank also among the masterpieces of English prose. Ruskin's other important works were 'The Seven Lamps of Architecture' (1849), 'The Stones of

Venice' (1851-3). The last volumes of 'Modern Painters' were published in 1856. He wrote numerous other books on ethics, political economy, and kindred subjects, which have had an enduring influence. He was three times Slade Professor of Fine Art in the University of Oxford. Died at his residence, Brantwood, on the lake of Coniston, where he was buried.

Purchased by the Trustees, July 1896. (1058.)

A head, facing the spectator.

Dimensions.—16 $\frac{1}{2}$ ins. by 14 ins.

(a.) ANOTHER PORTRAIT.

Bust modelled by Sir Joseph Edgar Boehm, R.A.

Presented, July 1896, by George, 9th Earl of Carlisle. (1053.)

(b.) ANOTHER PORTRAIT.

Painted in 1881 in water-colours by Hubert von Herkomer, R.A.

Presented, January 1903, by the artist. (1336.)

Bust, facing the spectator.

Dimensions.—28 ins. by 19 ins.

JOHN, FIRST EARL RUSSELL, K.G. 1792-1878.

A marble bust, sculptured in 1832 by John Francis.

Statesman. Son of John, sixth Duke of Bedford. Better known as Lord John Russell. Educated at Westminster and Edinburgh. He entered Parliament in 1813 as member for Tavistock, and was mainly instrumental in passing the Roman Catholic Relief Bill in 1829. On the 1st March, 1831, Lord John introduced the great Bill for Parliamentary Reform, which received the royal assent on the 7th June, 1832. He was Premier from 1846 to 1852, and Foreign Secretary from 1859 to 1865, when, on the death of Lord Palmerston, he became a second time Prime Minister. He was raised to the peerage in 1861.

Presented, May 1883, by Francis Charles, 9th Duke of Bedford, K.G. (678.)

(a.) ANOTHER PORTRAIT.

Painted in 1852 by George Frederick Watts, R.A.

Presented, June 1892, by the artist. (895.)

Bust, almost in profile to the right.

Dimensions.—17 $\frac{1}{2}$ ins. by 14 $\frac{1}{2}$ ins.

(b.) ANOTHER PORTRAIT.

Painted in 1854 by Sir Francis Grant, P.R.A.

Presented, May 1898, by Herbrand Arthur, 11th Duke of Bedford. (1121.)

Full-length standing figure, face three-quarters to left.

Dimensions.—79 ins. by 43½ ins.For OTHER PORTRAITS, *see* pages 493, 499, & 512.

WILLIAM, LORD RUSSELL. 1639-1683.

Painted by John Riley.

The patriot. Eldest surviving son of the Earl of Bedford, created Duke in 1694, and Anne Carr, daughter of the Earl of Somerset. Married in 1667, Rachel Wriothesley, daughter of the Earl of Southampton and widow of Lord Vaughan. He distinguished himself in the House of Commons by his zeal for the exclusion of the Duke of York. At length, having been accused of complicity in the Rye House Plot, an indictment was preferred against him, and he was condemned at the Old Bailey, and beheaded in Lincoln's Inn Fields. During his trial Lord Russell was supported by the devotion and noble constancy of his wife, who remained at his side to aid him and take notes of the proceedings. After the Revolution an Act was passed annulling his attainder.

Purchased by the Trustees, December 1865. (202.)

To the waist, face three-quarters to the right.

Dimensions.—28½ ins. by 23¼ ins.FRANCIS BACON, VISCOUNT ST. ALBANS. *See* BACON.SIR EDWARD SABINE. *See* pages 504 & 510.

CHARLES DE SAINT DENIS DE SAINT EVREMOND. 1613?-1703.

Painted in 1701 by James Parmentier.

Soldier and writer. Born of a noble family at St. Denis le Guast in Normandy, he was educated at Paris and Caen with a view to the law, but quitted it for the army, where he rose to the rank of captain and distinguished himself in several battles and sieges under the 'Grand Condé.' He was sent to the Bastille for satirising Cardinal Mazarin, and avoided a second imprisonment, escaping to Holland, whence he came over to England, where he found many friends among the Court and nobility. The writings of St. Evremond show him to have been an epicurean philosopher, with much wit and humour, and a

very intimate acquaintance with Roman literature. He was so well treated in England by William III. that he refused to return to his own country when permission was offered him to do so. He was interred in Westminster Abbey.

Transferred, June 1879, from the British Museum. (566.)

To the waist, facing the spectator.

Dimensions.— $29\frac{1}{2}$ ins. by $24\frac{1}{2}$ ins.

JOHN JERVIS, EARL OF ST. VINCENT, K.B. 1735-1823.

Drawn at Lisbon in 1797 by Bouch.

Admiral. Son of Swynfen Jervis, barrister-at-law and Auditor of Greenwich Hospital. Born at Meaford, in Staffordshire. At the age of 14 years he entered the navy. In 1775 he received the command of the 'Foudroyant,' and in this ship fought in Keppel's action off Ushant, 1778. His gallant capture of the 'Pegase,' 1782, was rewarded with the Order of the Bath, and in the same year he accompanied Lord Howe to the relief of Gibraltar. On the breaking out of the French revolutionary war Sir John Jervis sailed in command of a naval force to reduce the French colonies in the West Indies. Martinique, St. Lucia, and Guadaloupe fell successively into his hands. The great exploit of his life, intercepting and defeating the Spanish fleet off Cape St. Vincent, was performed by him February 14th 1797, when in command of the Mediterranean fleet. After receiving the thanks of both Houses of Parliament Jervis was raised to the peerage by the title of Earl of St. Vincent. He was made First Lord of the Admiralty on the formation of the Addington Ministry in 1801. He died at Rochetts, in Essex.

Presented, December 1863, by Mrs. L. Kay. (167A.)

Bust, in profile to the left.

Dimensions.— $11\frac{7}{8}$ ins. by $8\frac{3}{8}$ ins.

ANOTHER PORTRAIT.

Painter unknown.

Purchased by the Trustees, November 1892. (936.)

Bust, face three-quarters to the right.

Dimensions.— $23\frac{1}{2}$ ins. by $19\frac{1}{2}$ ins.

ROBERT CECIL, FIRST EARL OF SALISBURY, K.G. 1563-1612.

Painted in 1602, artist unknown.

Statesman. The younger son of the great Lord Burghley. Educated at St. John's College, Cambridge, and entered Parliament in 1584. In the year 1591 he received the honour of knighthood, and was sworn of the Privy Council.

He became one of the ablest statesmen of his time, and in 1596 succeeded Walsingham in the duties of Secretary of State, but the office was not confirmed to him until six years later. Cecil is considered by his vigilance and correspondence to have very mainly contributed to the peaceful reception of King James in his new kingdom. He was created Baron Cecil of Essendon in 1603; Viscount Cranborne in 1604; and Earl of Salisbury in 1605. He was installed Knight of the Garter in 1606; became also Chancellor of the University of Cambridge; and at the time of his death held the high offices of sole Secretary of State and Lord High Treasurer of England. He died at Marlborough. In person he is described as sickly and diminutive.

Presented, July 1860, by David Laing, Esq., of Edinburgh. (107.)

Half-length standing figure, face three-quarters to the left.

Dimensions.—Panel, $35\frac{1}{2}$ ins. by $28\frac{1}{2}$ ins.

ANOTHER PORTRAIT.

Attributed to John Hoskins.

Presented, February 1898, by Sir Henry Hoyle Howorth, M.P., K.C.I.E., F.R.S. (1115.)

Bust, face three-quarters to the left.

Dimensions.— $9\frac{1}{2}$ ins. by $6\frac{3}{4}$ ins.

For ANOTHER PORTRAIT, see page 474.

ROBERT ARTHUR TALBOT GASCOYNE-CECIL, THIRD MARQUESS OF SALISBURY, K.G. 1830-1903.

Painted in 1884 by George Frederick Watts, R.A.

Eminent statesman. Educated at Eton and Christ Church, Oxford. Entered Parliament in 1853 as Conservative Member for Stamford, and retained that seat till his succession to the title in 1868. Became Secretary of State for India in 1866 and for Foreign Affairs in 1878, when he acted as Plenipotentiary to the Congress of Berlin. In June 1885 he became Prime Minister, and held this high office on two subsequent occasions until July 1902. He became the leading statesman of his country and was recognised as such throughout the world. In addition to his great distinctions as a statesman he possessed literary and scientific attainments of no mean order, and was an original Trustee of the National Portrait Gallery. Born and died at Hatfield, where he was buried.

Presented, September 1903, by the artist. (1349.)

To the waist, in his robes as Chancellor of Oxford University, face three-quarters to the right.

Dimensions.— $25\frac{1}{2}$ ins. by $20\frac{1}{2}$ ins.

WILLIAM SANCROFT, D.D. 1617-1693.

Drawn in crayons by E. Lutterel.

Archbishop of Canterbury. Born at Fressingfield, Suffolk. Educated at Bury St. Edmunds and Emmanuel College, Cambridge, of which he became Master in 1662. He was nominated first Dean of York, and then Dean of St. Paul's, 1664. Succeeded Archbishop Sheldon as Archbishop of Canterbury in 1677, and officiated at the coronation of James II. in April 1685. He was one of the seven Bishops who were sent to the Tower in 1688 for refusing to distribute in their respective dioceses King James's Declaration of Indulgence. On the accession of William III. he declined to take the oath of allegiance, and was in consequence deprived of his see in 1691. Dr. Tillotson being appointed in his room. He died in obscurity at Fressingfield. Dryden satirised him as 'Zadok the Priest.'

Purchased by the Trustees, April 1870. (301.)

To the waist, in episcopal robes, face three-quarters to the right.

Dimensions.—11 ins. by 9 ins.

ANOTHER PORTRAIT.

Drawn and engraved from the life in 1680 by David Loggan.

Purchased by the Trustees, March 1881. (636.)

To the waist, face three-quarters to the right.

Dimensions.—14½ ins. by 10 ins.

FOR ANOTHER PORTRAIT, see page 478.

PAUL SANDBY, R.A., 1725-1809.

Painted in 1789 by Sir William Beechey, R.A.

Water-colour painter and engraver. Born at Nottingham. Employed as draughtsman to the military survey of the north of Scotland after the rebellion of 1745-6. Resided subsequently with his brother at Windsor, where he became noted as a draughtsman, etcher, and caricaturist. He was a member of the original Society of Artists, contributed to their first exhibition in 1760, and in 1768 was nominated as one of the twenty-eight original members of the Royal Academy. He so far improved the art of water-colour painting as to be styled 'the father' of the art. He adopted and improved a process of engraving, called by him 'aquatinta,' which became very popular. Died in Paddington.

Bequeathed by his grandson, William Arnold Sandby, Esq., and accepted by the Trustees, July 1904. (1379.)

To the waist, face almost profile to the right.

Dimensions.—29 ins. by 24½ ins.

THOMAS SANDBY, R.A., 1721-1798.

Painted in 1792 by Sir William Beechey, R.A.

Architect and draughtsman. Elder brother of Paul Sandby, R.A. Born at Nottingham and employed with his brother as a military draughtsman, in which capacity he was present at the battles of Dettingen and Culloden. He was appointed deputy-ranger of Windsor Great Park and made many alterations and additions to the royal lodges. He also laid out Virginia Water. He was a member of the Society of Artists, and one of the original twenty-eight members of the Royal Academy. In 1777 he was appointed architect of His Majesty's Works, and in 1780 master-carpenter. Died at his lodge in Windsor Park, and buried at Old Windsor.

Bequeathed by his grandson, William Arnold Sandby, Esq., and accepted by the Trustees, July 1804. (1380.)

Seated figure to below the waist, slightly turned to the left.

Dimensions—35½ ins. by 27½ ins.

EDWARD MONTAGU, FIRST EARL OF SANDWICH, K.G. 1625-1672.

Painted by Sir Peter Lely.

A distinguished statesman and commander, both at land and sea. Son of Sir Sidney Montagu, of Hinchinbroke. His military services were enlisted on the side of the Parliament, and he displayed great personal bravery. Under Cromwell he became one of the Lords of the Treasury, and took a leading part in maritime affairs. At sea he was associated with Admiral Blake; but after the death of the Protector he combined with Monck and Lawson, and commanded the fleet that brought the King over at the Restoration. For these services he was rewarded in May 1660 with the Order of the Garter, being then a Commoner, and in the following July was raised to an earldom. On the occasion of the King's marriage in 1662, Sandwich acted as the King's proxy at Lisbon, and conveyed the Infanta to England. He went in 1666 on a special embassy to Madrid. He perished at the battle of Solebay, 28th May, 1672, fighting against the Dutch, when his ship caught fire and was blown up. His body was recovered, brought to England, and laid in the same grave with Monck, Duke of Albemarle, in Westminster Abbey.

Purchased by the Trustees, March 1880. (609.)

To the waist, face three-quarters to the right.

Dimensions.—28 ins. by 23½ ins.

JOHN MONTAGU, FOURTH EARL OF SANDWICH. 1718-1792.

Painted by John Zoffany, R.A.

Statesman. Succeeded to the title on the decease of his

grandfather, the third Earl, in 1729. Educated at Eton and Trinity College, Cambridge. In early life he travelled through the principal countries of Europe, and even visited Constantinople and Cairo. In 1746 Lord Sandwich was named minister plenipotentiary to the States General, and afterwards at the Conferences of Aix-la-Chapelle. After holding various offices of state in Ireland and at home, he was, in 1771, appointed, for the second time, First Lord of the Admiralty, which office he retained to the downfall of Lord North's administration. His public denouncement of the conduct of Wilkes, with whom he had previously been on very intimate terms, obtained for him the popular nickname of 'Jemmy Twitcher,' derived from the then very favourite theatrical entertainment, the 'Beggars Opera.' As First Lord of the Admiralty he was distinguished as an able and laborious administrator. He was the patron of Captain Cook, who gave the name of Sandwich to the well-known group of islands in the Pacific which he discovered in 1777.

Purchased by the Trustees, July 1854. (182.)

To the waist, face almost in profile to the left.

Dimensions.—29 ins. by 24 ins.

EDWIN SANDYS, D.D. 1516?-1588, and his second wife,
CICELY WILFORD.

Painter uncertain.

A zealous Protestant Reformer. Born in Lancashire, and educated at St. John's College, Cambridge. As Master of Catherine Hall and vice chancellor of the University, he supported the cause of Lady Jane Grey, and was deprived of his offices in consequence upon the accession of Mary, when he was imprisoned in the Tower. On the accession of Elizabeth he became a leading churchman, and a strong advocate of the reformed religion. He was one of the commissioners for the revision of the Liturgy and one of the translators of the 'Bishops' Bible. He was appointed successively Bishop of Worcester, Bishop of London, and Archbishop of York. Died at Southwell and buried in the Minster there. He was twice married, his second wife being Cicely, daughter of Sir Thomas Wilford, of Cranbrook, Kent, by whom he left seven sons and two daughters.

Presented, July 1900, by his descendant, Colonel Thomas Miles Sandys, M.P. (1268.)

Bust portraits, slightly turned towards each other.

Dimensions.—12½ ins. by 17½ ins.

SIR JAMES YORKE SCARLETT, G.C.B. 1799-1871.

Bust modelled by Matthew Noble.

Lieutenant-General. Son of the first Lord Abinger. Edu-

cated at Eton and Trinity College, Cambridge. He entered the army in 1818, and sat in Parliament for Guildford from 1837 to 1841. On the outbreak of the war with Russia in 1854 he was appointed to the command of the Heavy Cavalry Brigade. In the action before Balaclava he had to contend with greatly superior numbers, and completely routed the Russian cavalry opposed to him. He also subsequently covered the retreat of the Light Brigade after their famous charge. On the recall of Lord Lucan he succeeded to the command of the whole cavalry division, and was created K.C.B. at the close of the war. On his return he commanded Aldershot Camp, and afterwards the Portsmouth District. He was appointed Adjutant-General in 1860, and G.C.B. in 1869.

Presented, December 1888, by the sculptor's widow. (807.)

SIR GEORGE SCHARF, K.C.B. 1820-1895.

Painted in 1886 by Walter William Ouless, R.A.

Born in London; son of a Bavarian artist of the same name. Educated at University College School. Accompanied Sir Charles Fellows in 1840 as draughtsman to his expedition through Lycia and Asia Minor, and in 1843 acted in a similar capacity on a Government expedition; art secretary and director of the Gallery of Old Masters at the Manchester Exhibition in 1857; known also as a skilful illustrator of books. In 1857 he was appointed at first secretary and eventually director, keeper, and secretary to the National Portrait Gallery, a post which he held until shortly before his death, being on his resignation appointed a Trustee of the Gallery, and made K.C.B.

Presented to the Trustees of the National Portrait Gallery, March 1886, by a number of Mr. Scharf's personal friends as a permanent record of his untiring labours in the interests of the National Portrait Gallery. (985.)

Seated figure, facing the spectator.

Dimensions.— $35\frac{1}{2}$ ins. by $27\frac{1}{2}$ ins.

SIR GEORGE GILBERT SCOTT, R.A. 1811-1878.

Drawn in chalks in 1877 by George Richmond, R.A.

Eminent architect. Born in Buckinghamshire. Excelled particularly in architecture. He restored many cathedrals, churches, colleges, etc., but his works as a restorer frequently met with criticism. Many public buildings in London and elsewhere were erected by him, including the National Memorial to the Prince Consort at Kensington.

Purchased by the Trustees, July 1896. (1061.)

Head, almost full face.

Dimensions.— $18\frac{1}{2}$ ins. by $12\frac{1}{2}$ ins.

SIR WALTER SCOTT, BART. 1771-1832.

In his study at Abbotsford, reading the Proclamation of Mary Queen of Scots previous to her marriage with Darnley.

Painted in 1832 by Sir William Allan, R.A.

Poet and novelist. Born at Edinburgh, the son of a Writer to the Signet. He was educated at the high school in that city, and called to the bar in 1791. In 1805 he produced the 'Lay of the Last Minstrel,' which was followed by 'Marmion' in 1808, and 'The Lady of the Lake' in 1809. 'Waverley,' the first of the famous series of novels bearing that title, which were published anonymously, appeared in 1814, and it was not until 1827 that the authorship of these popular works was publicly admitted. He was created a baronet by George IV. at Holyrood in 1822, and died at Abbotsford. He was buried at Dryburgh Abbey.

Purchased by the Trustees, March 1871. (321.)

Full-length seated figure, turned towards the right.

Dimensions.—32 ins. by 25 ins.

(a.) ANOTHER PORTRAIT.

Sketched at Abbotsford by Sir Edwin Landseer, R.A.

Presented, May 1874, by Albert Grant, Esq. (391.)

Seated figure to the waist, face turned to the left.

Dimensions.—11½ ins. by 9½ ins.

(b.) ANOTHER PORTRAIT.

Marble bust by Sir Francis Chantrey, R.A.

Deposited, September 1895, by the Trustees and Director of the National Gallery. (993.)

RICHARD SCROPE, ARCHBISHOP OF YORK. 1350?-1405.

A drawing in water colours by Powell of a stained glass window formerly in York Minster. The window was destroyed in the fire.

Son of Henry, first Baron Scrope. Chancellor of England under Richard II. Educated at Cambridge, and in France and Italy. At Rome he was distinguished as an advocate in the Papal Court, and on his return became Chancellor of England. In 1386 he was raised to the See of Lichfield, and in 1398 translated to York. He joined the Mowbrays, Percys, and other great Barons in the north in opposition to Henry IV. in 1405. They were entrapped by the Earl of Westmoreland to surrender. The Archbishop was seized and taken before Henry IV. at Pontefract, where Chief Justice Gascoigne, although in presence of the King, refused to pass sentence of death upon him. The

Archbishop was beheaded in a field near York, and buried in his own Cathedral, where offerings were long made at his tomb, and he was regarded as a martyr.

Presented, November 1890, by George H. Jackson, Esq. (845.)

Small full-length standing figure, in archbishop's robes, turned towards the left.

Dimensions.— $18\frac{5}{8}$ ins. by $9\frac{3}{4}$ ins.

JOHN COLBORNE, FIRST BARON SEATON, G.C.B., G.C.M.G.
1778-1863.

Drawn by George Jones, R.A.

Field marshal. Educated at Christ's Hospital and at Winchester. Held important commands in the Peninsular War, and was instrumental in defeating the charge of Napoleon's 'Old Guard' at Waterloo. Afterwards lieutenant-governor of Guernsey and of Upper Canada. Created a peer in 1839 and field marshal in 1860.

Presented, November 1871, by the widow of the artist. (982^B.)

Bust, in uniform, face in profile to the left.

Dimensions.— $10\frac{3}{4}$ ins. by $8\frac{1}{2}$ ins.

ANOTHER PORTRAIT.

Bust modelled in plaster by George Gammon Adams.

Purchased by the Trustees, April 1899. (1205.)

THOMAS SECKER, D.D. 1693-1768.

An early copy after Sir Joshua Reynolds.

Born of dissenting parents at Sibthorpe, in Nottinghamshire. He was intended for the ministry in that persuasion, and studied in the Academy of Mr. Jones, at Tewkesbury; but having some doubts as to the ministerial function he turned his attention to physic. He went to Paris in 1716, and studied both medicine and surgery. He took the degree of Doctor of Physic at Leyden in March 1721. Ordained Deacon December 1722, and received from the Bishop of Durham the rectory of Houghton le Spring. In 1732 he was appointed chaplain to the King, and in the year following instituted rector of St. James's. In 1735 he was consecrated Bishop of Bristol, whence in 1737 he was translated to Oxford. In this year he preached a funeral sermon on the death of Queen Caroline, and gained the favour of the Prince of Wales and his family. To his appointment as Bishop of Oxford in 1750 was added the Deanery of St. Paul's. In 1758 he was raised to the See of Canterbury, in which capacity he performed the

ceremonies of crowning and marrying King George III., having already baptised him when rector of St. James's. Archbishop Secker died and was buried at Lambeth in 1768.

Purchased by the Trustees, November 1890. (850.)

Standing figure to below the waist, in clerical dress, face three-quarters to the left.

Dimensions.—29½ ins. by 24½ ins.

ROUNDELL PALMER, FIRST EARL OF SELBORNE, P.C., D.C.L.,
LL.D. 1812-1895.

Copy by Malcolm Stewart after the painting by Miss E. Busk.

Lord Chancellor. Second son of the rector of Mixbury, Oxfordshire, where he was born. Educated at Rugby and Winchester Colleges, and at Trinity College, Cambridge, where he passed a brilliant academic course and was elected fellow of Magdalen College. Called to the Bar, 1837, appointed Q.C., 1849, and elected M.P. for Plymouth, 1847-52 and 1853-7. In 1861 he was appointed Solicitor-general in Lord Palmerston's ministry and returned for Richmond, Yorkshire. Attorney-general 1863-66. On the return of the Liberal party under Mr. Gladstone in 1868 he declined the Chancellorship, being unable to support the Government's policy respecting the Irish Church. He appeared as Counsel for Great Britain in the 'Alabama' dispute at Geneva in 1871, and next year succeeded Lord Hatherley as Lord Chancellor, when he was raised to the barony of Selborne. He retained office till 1874 and held the Chancellorship a second time from 1880 to 1885, when he was created Viscount Wolmer and Earl of Selborne (1882). During his occupancy of the woolsack he passed the 'Judicature Act,' 1873, which effected a long needed and most salutary reform in legal administration. Author also of 'The Book of Praise,' 1863, and other works dealing with the hymns and liturgy of the Church of England. Died at Blackmoor, Petersfield.

Presented, November 1906, by his son William, second Earl of Selborne. (1448.)

Bust, facing spectator, in chancellor's robes.

Dimensions.—29½ ins. by 24½ ins.

JOHN SELDEN. 1584-1654.

Painter unknown.

Born at Salvington, near Worthing. Educated at Chichester, and at Hart Hall, Oxford. His legal studies commenced at Clifford's Inn, but in 1604 he removed to the Inner Temple, where he was called to the bar. His treatise upon 'Titles of Honour' appeared in 1614, and his 'History of Tythes'

in 1618. In later years Selden was distinguished among the opponents of King Charles's Government, and on the dissolution of Parliament in 1629 he was committed to the Tower, whence he was removed to the rules of the King's Bench. He obtained his liberty in 1634. After this period his opinions became more favourable to the Court, and he dedicated to the King his work, entitled 'Mare Clausum,' written in opposition to Grotius. He died at his house in Whitefriars, and was buried in the Temple Church. His legal and Oriental studies were of great importance.

Of Selden, his friend Ben Jonson was wont to say that he was "Monarch in letters." In the same strain Anthony à Wood declares that "he was usually styled the great Dictator of" "learning of the English nation. He was a great Philologist," Antiquary, Herald, Linguist, Statesman, and what not."

Purchased by the Trustees, May 1859. (76.)

To the waist, face three-quarters to the left.

Dimensions.—29 ins. by 24½ ins.

WILLIAM SEWARD. 1747-1799.

Drawn in 1793 by George Dance, R.A.

Son of a brewer and born in London. Educated at Charterhouse School and Oriel College, Oxford. Friend of Dr. Johnson. He published some interesting biographical works, and has been described as the best "compiler of anecdotes except Horace Walpole." Buried at Finchley.

Purchased by the Trustees, July 1898. (1157.)

In profile to the left.

Dimensions.—9¾ ins. by 7¾ ins.

THOMAS SHADWELL. 1642?-1692.

Painter uncertain.

Poet laureate and dramatist. Born in Suffolk, and educated at Bury St. Edmund's and Caius College, Cambridge. Entered of the Middle Temple, but turned his attention to the theatre. As a dramatist he posed as a rival to Dryden, and succeeded him as poet laureate in 1689. Buried at Chelsea.

Purchased by the Trustees, November 1900. (1279.)

Bust, facing the spectator.

Dimensions.—11 ins. by 9 ins.

ANTHONY ASHLEY-COOPER, FIRST EARL OF SHAFTESBURY.
1621-1683.

Painted by John Greenhill.

Statesman. Born at Wimborne St. Giles, Dorsetshire; son of

Sir John Cooper, Bart. ; studied at Exeter College, Oxford ; and in 1638 became a student of law at Lincoln's Inn. He held a command in the Parliamentary army, but later his zealous services towards the Restoration in 1660 were rewarded by the King with the governorship of the Isle of Wight, and elevation to the peerage as Baron Ashley of Wimbourne St. Giles. In 1672 he was raised to the further rank of Earl of Shaftesbury, and to the post of Chancellor. Dryden's fine character of him as a judge, in his 'Absalom and Achitophel,' is familiar to every reader of English poetry :—

"In Israel's courts ne'er sat an Abethdin"

"With more discerning eyes, or hands more clean ;"

"Unbribed, unsought, the wretched to redress,"

"Swift of despatch, and easy of access."

His versatile but always most able and active politics were conspicuous in nearly all the transactions of this reign. Finding himself unable to make any further stand against the Court, Shaftesbury fled to Holland, and died at Amsterdam.

Purchased by the Trustees, February 1859. (66.)

To the waist, face three-quarters to the right.

Dimensions.—35½ ins. by 28½ ins.

ANTHONY ASHLEY-COOPER, SEVENTH EARL OF SHAFTESBURY,
K.G. 1801-1885.

Painted by George Frederick Watts, R.A.

Philanthropist and social reformer. Lineal descendant of the first Earl of Shaftesbury, the member of the Cabal Ministry in the reign of Charles II. Born in London, and eldest son of the sixth Earl. Educated at Harrow, where he first made up his mind to devote his life to philanthropy, and Christ Church, Oxford, where in 1832 he obtained a first class in Classics. He was returned, as Lord Ashley, M.P. for Woodstock in 1826, and supported the Governments of Liverpool and Canning. In the Administration of the Duke of Wellington he was Commissioner of the Board of Control. Lord Ashley energetically promoted the cause of factory legislation to improve the condition of children and to relieve them from overwork. In 1844 the Ten Hours Bill was passed. This, and the exclusion of female labour and of boys under 13 years from mines, with incessant exertions on behalf of homeless and destitute children, was the great work of his life. His powerful appeal for the education of children of the manufacturing districts was promptly responded to by the establishment of the Ragged School Union, of which he became the first president. Lord Ashley succeeded his father in the earldom in 1851. Lord Shaftesbury's activity in religious improvement was quite as beneficent as his labours for the social advance-

ment of the masses. He was President of the Bible Society, of the Pastoral Aid Society, and many missionary undertakings of great importance were carried into effect chiefly through his powerful advocacy. He died at Folkestone.

Presented, December 1895, by the artist. (1012.)

Bust, face three-quarters to the right.

Dimensions.—23½ ins. by 19½ ins.

ANOTHER PORTRAIT.

Plaster bust, modelled by Sir Joseph Edgar Boehm, Bart., R.A.

Purchased by the Trustees, March 1891. (862.)

WILLIAM SHAKESPEARE. 1564-1616.

Attributed to Richard Burbage or John Taylor.

Born at Stratford-upon-Avon. Married at the age of eighteen, 1582, Anne Hathaway, of the neighbourhood of Stratford. In 1589 he was a joint proprietor in the Blackfriars Theatre, London. A mention of his play of 'Hamlet' being performed occurs in 1589. In 1593 Shakespeare dedicated his poem of 'Venus and Adonis' to the Earl of Southampton. The first printed play of Shakespeare was 'Henry VI. (Part II.)' in 1594. A list of several of his plays was given by Francis Meres in 1598, omitting, however, 'Hamlet,' 'Taming of the Shrew,' 'Henry V.,' and 'Othello.' 'Henry V.' was produced in 1599. Unfortunately, with the exception of a few plays in quarto (now extreme rarities), no authorised edition of Shakespeare's plays was printed in his lifetime. His works were first published collectively in one folio volume in 1623, under the auspices of his brother managers and actors, Heminge and Condell.

In his own plays Shakespeare is known to have performed the parts of the Ghost in 'Hamlet,' and Old Adam in 'As you like It.' He died and was buried at Stratford-upon-Avon.

"The Chandos Shakespeare was the property of John Taylor,"
 "the player, by whom or by Richard Burbage it was painted."
 "The picture was left by the former in his will to Sir William"
 "Davenant. After his death it was bought by Betterton, the"
 "actor, upon whose decease Mr. Keck, of the Temple, purchased"
 "it for 40 guineas, from whom it was inherited by Mr. Nicoll, of"
 "Michenden House, Southgate, Middlesex, whose only daughter"
 "married James Marquess of Caernarvon, afterwards Duke of"
 "Chandos, father to Anna Eliza, Duchess of Buckingham."

The above is written on paper attached to the back of the canvas. Its authenticity, however, has been doubted in some quarters.

Purchased at the Stowe Sale, September 1848, by the Earl of Ellesmere, and presented by him to the nation, March 1856. (1.)

Bust, face three-quarters to the left.

Dimensions.—22 ins. by $16\frac{3}{4}$ ins.

(a.) ANOTHER PORTRAIT.

Engraved by Marten Droeshout.

This was executed in London, for the title page to the first folio edition of Shakespeare's plays, published 1623, seven years after his death.

The lines (there facsimiled with a pen) under the portrait show that the friends and contemporaries of Shakespeare accepted the likeness as satisfactory.

Purchased by the Trustees, July 1864. (185.)

To the waist, face three-quarters to the left.

Dimensions.— $11\frac{1}{4}$ ins. by $6\frac{1}{4}$ ins.

(b.) ANOTHER PORTRAIT.

Cast of the face taken from the monument in the church at Stratford-upon-Avon, sculptured by Gerard Johnson.

Presented by Albert Way, Esq., F.S.A.

For other portraits, see page 516.

GRANVILLE SHARP. 1735-1813.

Drawn in 1794 by George Dance, R.A.

Philanthropist. Born at Durham. Grandson of John Sharp, Archbishop of York. Educated at Durham, and at first apprenticed to a linendraper in London, but obtained later a post in the Ordnance Department. Sharp was closely identified with the movement for the abolition of slavery, leading to the foundation of an anti-slavery society, together with other philanthropic and missionary enterprises. Buried at Fulham.

Purchased by the Trustees, July 1898. (1158.)

Seated, in profile to the left.

Dimensions.— $9\frac{5}{8}$ ins. by $7\frac{1}{4}$ ins.

JOHN SHARP, D.D., 1645-1714.

Drawn and engraved ad vivum by Robert White.

Archbishop of York. Born at Bradford and educated at Christ's College, Cambridge. Ordained, 1667, and gained a great reputation as a preacher at his rectory of St. Giles-in-the-Fields. In 1681 he was made Dean of Norwich, and during the reign of James II., whose authority in the Church he was not afraid to withstand, even as Chaplain-in-Ordinary to the King, he was

suspended from his duties. After the revolution Sharp was made Dean of Canterbury, but refused to accept any of the sees vacated by force, though in 1691 he accepted the Archbishopric of York, then vacated by death. Under Anne his influence in Church matters was very great, and he is described as "one of the greatest ornaments of the Church of England." He died at Bath.

Purchased by the Trustees. (833 A.)

Bust, in episcopal robes, face three-quarters to the right.

Dimensions—15 ins. by 10½ ins.

WILLIAM SHARP. 1749-1824.

Painted by James Lonsdale.

A line-engraver of the highest eminence. Born in London. Some of his principal works are 'The Doctors of the Church,' after Guido; 'Portrait of John Hunter,' after Sir Joshua Reynolds; the 'Three Views of the Head of Charles I.,' after Vandyck; the 'Head of the Saviour crowned with thorns,' after Guido; and 'St. Cecilia,' after Domenichino. Sharp was given to visionary speculation and was a follower of Brothers the "prophet," and in after years also of Joanna Southcott. Of both these he made engravings. He died at Chiswick.

Purchased by the Trustees, January 1858. (25.)

Seated figure to below the knees, face three-quarters to the left.

Dimensions.—49 ins. by 39 ins.

SAMUEL SHARPE, *see* SUPPLEMENT, page 534.

SIR MARTIN ARCHER SHEE, P.R.A. 1770-1850.

Painted in 1794 by himself.

Born in Dublin. Came to London in 1788 and became a fashionable portrait-painter. Succeeded Sir Thomas Lawrence as President of the Royal Academy in 1830. Author of a play entitled 'Alasco' and various poems on Art.

Purchased by the Trustees, May 1897. (1093.)

To the waist, face three-quarters to the right.

Dimensions.—29½ ins. by 24 ins.

WILLIAM PETTY, EARL OF SHELBURNE. *See* LANSDOWNE.

MARY WOLLSTONECRAFT SHELLEY. 1797-1851.

Painted in 1841 by Richard Rothwell, R.H.A.

Daughter of William Godwin and Mary Wollstonecraft. Born in Somers Town. In December 1816 she became the wife of Percy Bysshe Shelley, the poet. Possessed herself of a vivid imagina-

tion and considerable literary gifts, she is best known by her remarkable tale of 'Frankenstein.' In 1839 she published the first collected edition of her husband's poems. Died in London; and buried at Bournemouth.

Bequeathed, July 1899, by her daughter-in-law, Jane, Lady Shelley. (1235.)

Seated, below the waist, and turned to the right, but facing the spectator.

Dimensions.—29 ins. by 24 ins.

PERCY BYSSHE SHELLEY. 1792-1822.

Painted at Rome in 1819 by Miss Amelia Curran.

The celebrated poet. Eldest son of Sir Timothy Shelley, Bart., of Field Place, Horsham, where he was born. Educated at Eton, and at University College, Oxford, where he was expelled for his freethinking and socialistic publications. His first poem of importance, 'Queen Mab,' was published in 1813. After an early and imprudent marriage, he met Mary Wollstonecraft Godwin, to whom, after the death of his wife, he was married. His eccentric and romantic life was after his second marriage spent mainly in Italy. His poems, the most important being written between 1816 and 1821, have raised him to the highest rank among poets, and as a lyrical poet he remains unsurpassed. His prose writings are, too, of great excellence. He was accidentally drowned through shipwreck between Leghorn and Spezia on July 8, 1822. His remains were burnt on the shore at Viareggio, and the ashes interred in the Protestant cemetery at Rome.

Bequeathed, July 1899, by his daughter-in-law, Jane, Lady Shelley. (1234.)

To the waist, facing the spectator.

Dimensions.—23½ ins. by 18¾ ins.

ANOTHER PORTRAIT.

Painted by George Clint, A.R.A., after the painting by Miss Curran and a drawing by Captain E. E. Williams.

Purchased, August 1900, from the executors of Mrs. Prudentia Lonsdale. (1271.)

To the waist, facing spectator.

Dimensions.—23½ ins. by 19½ ins.

FOR ANOTHER PORTRAIT, see page 517.

WILLIAM SHENSTONE. 1714-1763.

Painted by Edward Alcock.

Poet. Author of 'The Schoolmistress,' elegies and occasional poems. Born at Halesowen in Worcestershire, and

educated at Oxford. He devoted his life chiefly to the cultivation of his estate 'The Leasowes,' which was celebrated for its beauty. He died unmarried.

Purchased by the Trustees, June 1868. (263.)

Full-length standing figure, face three-quarters to the right.

Dimensions.—59 ins by 39 ins.

ROBERT LOWE, VISCOUNT SHERBROOKE. 1811-1892.

Painted by George Frederick Watts, R.A.

Statesman. Born at Bingham, Nottinghamshire. Educated at Winchester, and at University College, Oxford. Practised as a lawyer in New South Wales, 1842-1850. Entered Parliament as member for Kidderminster in 1852, and quickly found a place in the Government. Vice President of the Council of Education under Lord Palmerston. First member for the University of London, and remarkable in Parliament as an orator and debater. Chancellor of the Exchequer under Mr. Gladstone in 1868, when he introduced, but failed to carry, his famous match-tax. Raised to the peerage in 1880.

Presented, December 1895, by the artist. (1013.)

Bust, face in profile to the left.

Dimensions.—25½ ins. by 20½ ins.

RICHARD BRINSLEY SHERIDAN. 1751-1816.

Drawn in crayons in 1788 by John Russell, R.A.

Politician, dramatist, wit, and orator. Born in Dublin and descended from a literary family. His father, Thomas Sheridan, was actor, lecturer, and grammarian; he wrote a life of Swift and compiled a pronouncing dictionary; Sheridan's mother composed an Oriental romance called 'Nourjahad.' Richard Brinsley was educated at Harrow School, and became a student of the Middle Temple, but was never called to the bar. In 1775 he produced his play of 'The Rivals,' and became a partner in Drury Lane Theatre by the purchase of Garrick's share of the patent. His other chief dramatic productions were 'The Duenna' (1775), 'The School for Scandal' (1777), and 'The Critic' (1779). In 1780 Sheridan was returned to Parliament for Stafford and became a powerful speaker on the side of the opposition. In the Coalition Administration of 1783 he was appointed Secretary to the Treasury. Sheridan was closely allied with Burke and Fox, and was admitted to the companionship of the Prince of Wales. His famous speech relating to the Begums of Oudh, preparatory to the trial of Warren Hastings, was delivered in the House of Commons, 7th February 1787. On the death of Pitt, and under Lord Grenville ("All the

Talents," 1806), Sheridan became for a short time Treasurer of the Navy; but from this period his powers declined, and his career ended in sickness, poverty, and neglect. He died in Savile Row, and was buried in Westminster Abbey.

Purchased by the Trustees, October 1881. (651.)

To the waist, face three-quarters to the right.

Dimensions.—Oval, $23\frac{1}{2}$ ins. by $17\frac{1}{2}$ ins.

For ANOTHER PORTRAIT, see page 482.

WILLIAM SHIELD. 1748-1829.

Drawn in 1798 by George Dance, R.A.

Musical composer. Born at Swalwell, in Durham, the son of a music-master. Studied under Charles Avison, at Newcastle. Was for a time first violin at the Newcastle concerts. Subsequently he became principal viola at the Italian Opera in London. Shield wrote several operas, and many of his songs, such as 'The Wolf,' 'The Arethusa,' and others have enjoyed great popularity. He became Master of Musicians to the King, and was buried in the cloister of Westminster Abbey.

Purchased by the Trustees, July 1898. (1159.)

Seated, to the waist, in profile to the left,

Dimensions.— $9\frac{3}{4}$ ins. by $7\frac{1}{4}$ ins.

SIR CLOUDISLEY SHOVELL. 1650-1707 $\frac{1}{2}$

Painted by Michael Dahl in 1702.

Admiral. Born at Cockthorpe, near Oley, in Norfolk. He entered the navy under Sir Christopher Myngs, and rose by application and bravery to high command. Whilst lieutenant under Sir John Narborough, during an attack on Tripoli in 1674, he went ashore to negotiate with the Dey, who treated him with insolence, but he found an opportunity of observing the weak points of defences which enabled the fleet to destroy all the shipping in the harbour. For this service he was appointed to the command of a ship. He commanded the 'Edgar' at the battle in Bantry Bay in 1689 for which he was knighted. In 1690 he became rear-admiral and conveyed the King and his army into Ireland. He was engaged in the battle of La Hogue and served under Sir George Rooke at Vigo and in the battle off Malaga. He performed a series of brilliant services, and was Rear-Admiral and commander-in-chief of the Mediterranean Fleet at the taking of Barcelona in 1705. In returning from an unsuccessful attack on Toulon he and his fleet were wrecked on the Scilly Islands. His remains were brought to England, and interred with great pomp in Westminster Abbey. He

married the widow of his early patron Sir John Narborough, by whom he left two daughters.

Purchased by the Trustees, June 1888. (797.)

Full-length standing figure in armour, face nearly in full

Dimensions.—87½ ins. by 56 ins.

ANNA MARIA BRUDENELL, COUNTESS OF SHREWSBURY.

Died 1702.

Painted by Sir Peter Lely.

Daughter of the Earl of Cardigan. Married to Francis, 14th Earl of Shrewsbury. Notorious for her beauty and gallantries. Her husband having challenged George Villiers, second Duke of Buckingham, to a duel on her account, she is said to have held her lover's horse, attired like a page, and, her husband having fallen in the duel, to have resided with Buckingham at Cliefden. Hence Pope's lines :—

———"Cliefden's proud alcove"

"The bower of wanton Shrewsbury and Love."

Purchased by the Trustees, February 1869. (280.)

Bust, face three-quarters to the left.

Dimensions.—29¼ ins. by 24 ins.

CHARLES TALBOT, DUKE OF SHREWSBURY, K.G., 1660–1718.

Painted by Sir Godfrey Kneller.

Statesman and diplomatist. Son of the eleventh Earl of Shrewsbury and godson of Charles II. Succeeded his father as twelfth earl in 1667. Becoming a protestant in 1679, he lost favour with James II., and was one of the most active agents in favour of the Prince of Orange, who, as William III., appointed him Secretary of State. In 1694, in spite of some avowed sympathies with the Jacobite party, he became head of the administration, and was created duke and K.G. He withdrew from public affairs till 1710, when he became Lord Chamberlain to Queen Anne and afterwards Ambassador to France, Lord Lieutenant of Ireland, and Lord High Treasurer. At the death of the Queen he had a large share in assuring the succession of the Elector of Hanover, and was appointed Keeper of the Privy Purse to George I. From his high position and engaging qualities, he was sometimes known as the 'King of Hearts.' Died at Isleworth.

BRONZE BUST

Purchased by the Trustees, November 1905. (1424.)

Bust, face three-quarters to the left.

Dimensions.—29 ins. by 24 ins.

ELIZABETH HARDWICK, COUNTESS OF SHREWSBURY. 1520-1607.

Painter unknown.

Celebrated for her magnificence in building, and known in her day by the familiar appellation of 'Bess of Hardwick.' Daughter of John Hardwick, of Hardwick, in Derbyshire. She was four times married, and by each marriage greatly advanced her fortune and honour. She was wedded first to Robert Barley; secondly to Sir William Cavendish; thirdly to Sir William St. Lo; and fourthly to George Talbot, sixth Earl of Shrewsbury, whom she survived. Mary Queen of Scots was confided to her custody at Chatsworth in 1570. The Countess died at Hardwick Hall, and was buried at All Saints Church, Derby, where it is expressly recorded on her stately monument that she built the houses of Chatsworth, Hardwick, and Old-cotes.

Purchased by the Trustees, December 1865. (203.)

Half-length standing figure, face three-quarters to the left.

Dimensions.— $38\frac{1}{2}$ ins. by $28\frac{1}{2}$ ins.

SARAH SIDDONS. 1755-1831.

Painted about 1798 by Sir William Beechey, R.A.

By common consent the greatest tragic actress of this country. Sarah Kemble, sister of John Philip Kemble, was born at Brecon, in South Wales. Her father introduced her when quite an infant upon the stage, and at the age of 13 she performed principally as a vocalist. When 17 she resided as companion and reader with Mrs. Greathead, of Guy's Cliff, Warwickshire; and in 1773 married Mr. Siddons, a young actor, with whom she returned to the stage. In 1775 she appeared in London as Portia in the 'Merchant of Venice,' when Garrick was the Shylock; but she had not sufficient opportunities for the display of her genius until her re-appearance at Drury Lane in 1782 as Isabella in the 'Fatal Marriage.' From that period she held command of the stage as 'Tragedy Queen' during a career of 30 years, terminating by her retirement in 1812. Her principal parts were Lady Macbeth, Constance in 'King John,' Queen Catherine, and Lady Randolph in Home's tragedy of 'Douglas.' Mrs. Siddons died in London, and was buried in Paddington Churchyard.

This portrait was formerly in the possession of her nephew, Mr. Horace Twiss, author of the farewell address which she delivered on leaving the stage.

Presented, July 1858, by John Thaddeus Delane, Esq. (50.)

Seated figure, to below the waist, face three-quarters to the left.

Dimensions.— $29\frac{1}{2}$ ins. by $24\frac{1}{2}$ ins.

(a.) ANOTHER PORTRAIT.

Painted by Sir Thomas Lawrence, P.R.A.

The great actress is represented as she used to appear when reading before Royalty and select assemblies of her friends. Mention will be found in Mrs. Delany's correspondence (under date May 1785) of Mrs. Siddons being summoned to read before their Majesties. A subsequent account is given by herself in a letter addressed to her personal friend, Mrs. FitzHugh, dated January 26th, 1813, describing how she read, on two occasions, before the Queen and Princesses portions of Shakespeare, *Paradise Lost*, Gray's *Elegy*, and *Marmion*.

Deposited, November 1883, by the Trustees and Director of the National Gallery, to which it was presented in 1843, by Mrs. FitzHugh, of Bannister Lodge, near Southampton. (698.)

Full-length standing figure, facing the spectator.

Dimensions.—98 ins. by 56½ ins.

(b.) ANOTHER PORTRAIT.

Alto-rilievo sculptured in marble by Thomas Campbell.

This sculpture was prepared as a mural monument for Westminster Abbey, but it was superseded by a full-length statue wrought by the same hand, which now stands in the north transept of the Abbey.

Presented, May 1881, by James Thomson Gibson-Craig, Esq., of Edinburgh. (642.)

Dimensions.—46 ins. by 37½ ins.

HENRY ADDINGTON, FIRST VISCOUNT SIDMOUTH. 1757-1844.

Painted in water colours in 1833 by George Richmond, R.A.

Statesman. Born at Reading. The son of an eminent physician, and thence, during his subsequent administration, often surnamed 'the Doctor.' Educated at Winchester and at Brasenose College, Oxford. He first entered Parliament in 1783, as member for Devizes, and in 1789, through the friendship of Pitt, was elected to succeed Grenville as Speaker of the House of Commons. On the retirement of Pitt, he undertook the formation of a new ministry, and became First Lord of the Treasury. The Peace of Amiens was the most memorable event of his short administration. In 1804 Pitt resumed office, and in the ensuing year Addington was raised to the Peerage as Viscount Sidmouth. Subsequently he filled several other offices, especially that of Secretary of State for the Home Department, which he held from 1812 until 1822, when he retired from active life. Died at the White Lodge, Richmond Park.

Presented, February 1857, by the Executors of Sir Robert Harry Inglis, Bart. (5.)

Small full-length figure, facing the spectator.

Dimensions.—23½ ins. by 15¼ ins.

For ANOTHER PORTRAIT, see page 482.

ALGERNON SIDNEY (OR SYDNEY). 1622-1683.

Painted in 1663 by Justus van Egmont.

A zealous republican. Second son of Robert, Earl of Leicester, who took him at an early age to Copenhagen and Paris. He signalised himself in Ireland as a military commander at the time when his father was appointed Lord Lieutenant in 1641. Became colonel of a regiment of horse in the army of the Parliament, and Governor of Dublin, and was appointed one of the King's judges, but avoided taking an immediate share in his condemnation. He retired to Penshurst, being opposed to the Government of Cromwell and his son Richard. Sidney went in 1659 as one of the commissioners to mediate between Denmark and Sweden, and, after residing in Italy and Germany, in 1677 returned to England under a conditional pardon; but in 1683, being implicated in the Rye House Plot, was arraigned before the Chief Justice Jeffreys, and, under defective evidence, found guilty. He was beheaded on Tower Hill, 7th December, and suffered death with great firmness. The executioner asked Sidney when he laid his head on the block whether he would rise again: "Not till the general resurrection; strike on," was the characteristic reply. His 'Discourses upon Government' were printed in 1698, folio, and in 1763, 4to.

Transferred from the British Museum, June 1879. (568.)

To the waist, face three-quarters to the left.

Dimensions.—17½ ins. by 14½ ins.

SIR HENRY SIDNEY (OR SYDNEY), K.G. 1529-1586.

Painter unknown.

Friend and companion of Edward VI., who died in his arms. Twice Ambassador to France, and three times Lord Deputy of Ireland. Lord President of Wales. Married Mary, daughter of John Dudley, Duke of Northumberland, by whom he was father of Sir Philip Sidney, and Mary, Countess of Pembroke. One of the chief personages at the court of Queen Elizabeth during the earlier part of her reign.

Purchased by the Trustees, March 1897. (1092.)

To the waist, in furred gown, with the chain of the Garter, face three-quarters to the left.

Dimensions.—26¼ ins. by 20½ ins.

SIR JOHN SINCLAIR, OF ULBSTER, BART., LL.D. 1754-1835.

Painted by Sir Henry Raeburn, R.A.

Political economist and philanthropist. Born at Thurso Castle. Educated at Edinburgh. Extensively known as a patron and promoter of agricultural improvement. First president of the Board of Agriculture. His writings were numerous; the most important among them being 'A Statistical Account of Scotland,' and 'History of the Revenue of Great Britain.' In the counties of Ross and Caithness Sir John raised two battalions, of 1,000 men each, in readiness against the expected French invasion. He died at Edinburgh, and was buried at Holyrood Abbey.

Purchased by the Trustees, May 1877. (454.)

Seated figure to below the knees, face three-quarters to the left.

Dimensions.— $48\frac{1}{2}$ ins. by $38\frac{3}{4}$ ins.

SIR HANS SLOANE, BART., P.R.S. 1660-1753.

Painted in 1736 by Stephen Slaughter.

A physician and collector of of natural history. Born at Killileagh in Ireland. Studied medicine in France. Settled in London in 1684. Went in 1687 to Jamaica as physician to the Duke of Albemarle, whence he returned with a rich store of plants. On being chosen secretary to the Royal Society in 1693, he revived the publication of their Transactions. He attended Queen Anne in her last illness. He was created a baronet in 1716, appointed Physician-General to the Army, and in 1719 was elected President of the College of Physicians. He succeeded Sir Isaac Newton in the chair of the Royal Society, 1727, and died at Chelsea, where he had formed a botanic garden. His chief work was the 'History of Jamaica.' Sir Hans Sloane was distinguished for his benevolence. His collection of curiosities was purchased by Parliament for the nation for the sum of 20,000*l.*, and became the foundation of the British Museum.

Transferred from the British Museum, June 1879. (569.)

Half-length seated figure, face three-quarters to the right.

Dimensions.— $48\frac{1}{2}$ ins. by $39\frac{1}{2}$ ins.

SIR GEORGE THOMAS SMART, 1776-1867.

Painted in 1829 by William Bradley.

Musician and orchestral conductor. Born in London, and admitted one of the children of the Chapel Royal, St. James's. Distinguished as a conductor at the Philharmonic Society and most of the provincial festivals. Conducted the music at the

coronations of William IV. and Queen Victoria. Buried at Kensal Green.

Purchased by the Trustees, July 1902. (1326.)

Half-length seated figure, face three-quarters to the left.

Dimensions.—29 ins. by $24\frac{1}{2}$ ins.

JOHN SMEATON, F.R.S. 1724-1792.

Painted probably by Rhodes.

Civil engineer. Was born at Austhorpe Lodge, near Leeds, his father being an attorney of that place. John Smeaton, who had early shown an aptitude for mathematical pursuits, commenced business as an instrument maker in Holborn. In 1753 he became a member of the Royal Society, and attracted the notice of the President, the Earl of Macclesfield, who recommended him to the proprietors of the Eddystone Lighthouse as the best engineer whom they could employ to rebuild the wooden one that had recently been burnt. Smeaton's lighthouse, erected upon principles which have been explained by himself in a work published the year before his death, was completed in 1759. Among his numerous other undertakings may be mentioned the Forth and Clyde canal in Scotland, and, his last public work, the harbour at Ramsgate. He died at his birthplace, to which he had retired during the last nine years of his life.

This picture was presented by Mrs. Dixon, the daughter of Smeaton, to the late Sir Richard Sullivan, Bart.

Purchased by the Trustees, June 1859. (80.)

To the waist, nearly facing the spectator.

Dimensions.— $29\frac{1}{2}$ ins. by $24\frac{1}{2}$ ins.

SAMUEL SMILES, LL.D., 1812-1904.

Painted by Sir George Reid, P.R.S.A.

Miscellaneous author. Born at Haddington and educated at Edinburgh University. Began life as a surgeon, but took to journalism and became also secretary of the South Eastern Railway. Author of 'Lives of George and Robert Stephenson,' 'Self-Help,' 'Duty,' 'Thrift,' and numerous other works tending to elevate the mind and promote a spirit of industry, energy and emulation, especially among the working classes. Died in London.

Presented, July 1904, by members of his family. (1377.)

Bust, face profile to the right.

Dimensions.— $24\frac{1}{2}$ ins. by 18 ins.

ADAM SMITH, F.R.S. 1723-1790.

Cast from a medallion, modelled in 1787 by James Tassie.

Born at Kirkcaldy. Son of a writer to the Signet. Educated at Glasgow and Balliol College, Oxford. In 1751 elected Professor of Logic at Edinburgh University, and in 1752 Professor of Moral Philosophy. In 1759 he published a 'Theory of the Moral Sentiments.' After two years' residence in Paris as tutor to the Duke of Buccleuch and his brother, he commenced his famous treatise 'An Inquiry into the Nature and Causes of the Wealth of Nations,' first published in 1772, which forms the basis of the modern science of political economy. Died at Glasgow.

Presented, November 1899, by James L. Caw, Esq., Curator of the Scottish National Portrait Gallery at Edinburgh. (1242.)

BENJAMIN LEIGH SMITH. *See page 510.*

SIR HARRY GEORGE WAKELYN SMITH, BART., G.C.B. 1788-1860.

Cast from a bust modelled by George Gammon Adams.

Eminent general. Born at Whittlesea, the son of a surgeon. Entered the army in 1805 and served in the Peninsular War, during which, after the siege of Badajoz, he, under romantic circumstances, married a Spanish lady. He was present at Waterloo. In 1828 he was appointed quartermaster-general of the forces at the Cape of Good Hope, and as commander and chief commissioner carried through the Kaffir campaign of 1835. In 1840 he was appointed adjutant-general of the forces in India, and after distinguishing himself in December 1845 at the battles of Mudki and Ferozshah in the Sikh war, he on January 28, 1846, gained the important victory of Aliwal, followed up shortly after by a large share in the crowning victory of Sobraon. For these services he was made G.C.B., and received the thanks of both Houses of Parliament. In 1847 he was appointed Governor of the Cape of Good Hope, and in the following year conducted the first war against the Boers, from which eventually resulted the establishment of the Orange Free State and the Transvaal Republic. The towns of Harrismith (Orange River Colony), Ladysmith (Natal), and Aliwal (Cape Colony) commemorate his Government. Died in London and buried at Whittlesea.

Purchased by the Trustees, May 1900. (1255.)

HENRY JOHN STEPHEN SMITH. 1826-1883.

Bust modelled in terra-cotta by Sir Joseph Edgar Boehm, Bart., R.A.

Savilian Professor of Geometry at Oxford. Born in Ireland, and educated at Rugby, and at Balliol College. In 1849 he

gained a double first in classics and mathematics, and in 1861 was appointed Professor of Geometry. In 1874 he became keeper of the University Museum. In pure mathematics Professor Henry Smith had acquired a European reputation. He was also distinguished by his wit and conversational powers.

Presented, May 1888, by the artist. (787.)

JAMES SMITH, 1775-1839.

Painted by James Lonsdale.

Author and humorist. Born in London and associated with his brother, Horace Smith, in various literary works of a humorous nature, but chiefly with the celebrated 'Rejected Addresses,' published in 1833, on the occasion of the re-opening of Drury Lane Theatre. James Smith, who held the post of solicitor to the Board of Ordnance, was well known in society for his wit and genial humour. Died in London and buried in St. Martin's-in-the-Fields.

Purchased by the Trustees, July 1905. (1415.)

Seated figure to below the knees, with a stick, face three-quarters to the right.

Dimensions.—35½ ins. by 27½ ins.

JOHN SMITH. 1652?-1742.

Painted in 1696 by Sir Godfrey Kneller.

An eminent mezzotinto engraver. Born at Daventry. Although his father was of the same profession, John was apprenticed to one Tillet, a painter, and acquired a knowledge of mezzotinto, a then newly discovered process of engraving, from Isaac Beckett and John Vandervaat. Smith soon became the first engraver of his day. Sir Godfrey Kneller took him into his house and employed him in engraving his works. Smith's engravings are very numerous. He also engraved with great success after the old Masters, especially those of the Venetian School. He was buried in St. Peter's Church, Northampton. This picture was presented by the artist to the engraver.

Deposited, November 1883, by the Trustees and Director of the National Gallery, to which it was presented in 1856 by William Smith, Esq., F.S.A. (699.)

To the waist, face three-quarters to the left.

Dimension.—29¾ ins. by 24½ ins.

JOHN RAPHAEL SMITH. 1752-1812.

Drawn in crayons by himself.

Painter and mezzotint-engraver. Born at Derby, son of a painter. Engraver to the Prince of Wales. Engraved many

plates in mezzotinto after George Morland. Drew well in black and red chalk, and painted portraits. Died at Doncaster.

Purchased by the Trustees, March 1895. (981.)

To the waist, face three-quarters to the right.

Dimensions.—9 $\frac{3}{8}$ ins. by 8 ins.

SYDNEY SMITH, *see* SUPPLEMENT, page 534.

THOMAS SOUTHWOOD SMITH, M.D. 1788-1861.

Sculptured in 1856 at Florence by J. Hart.

Physician, sanitary reformer, and author of 'The Philosophy of Health.'

"Ages shall honour, in their heart enshrined,"

"Thee, Southwood Smith—Physician of Mankind;"

"Bringer of Air, Light, Health into the home"

"Of the rich Poor of happier times to come."—LEIGH HUNT.

Presented, February 1872, by a committee of 92 noblemen and gentlemen. (339.)

WILLIAM SMITH. 1730-1819.

Painted in 1788 by John Hoppner, R.A.

An actor of considerable reputation, known, on account of his accomplishments and refined bearing, as 'Gentleman Smith.' Son of a London tradesman; educated at Eton and St. John's, College, Cambridge. He left college precipitately, and adopted the stage as a profession. Under the guidance of Barry and Mrs. Cibber, young Smith first appeared at Covent Garden in 1753, which theatre he quitted in 1774, to fulfil an engagement with Garrick at Drury Lane, where he remained till his retirement in 1788. He excelled in romantic and animated characters, especially Richard III., Hotspur, Falconbridge, and Kitely. Smith was the original Charles Surface in 'The School for Scandal.' He figures in 'the Rosciad' of Churchill as—

"Smith the genteel, the airy, and the smart."

His first wife was the daughter of Viscount Hinchinbroke; his second brought him sufficient wealth to enable him to retire from the stage, and enjoy a country life at Bury St. Edmunds, where he died.

Deposited, November 1883, by the Trustees and Director of the National Gallery, to which it had been presented in 1837 by Mr. Serjeant Taddy. (700.)

To the waist, facing the spectator.

Dimensions.—29 ins. by 24 $\frac{1}{2}$ ins.

R WILLIAM SIDNEY SMITH, G.C.B., K.S. 1765-1840.

Painted by John Eckstein.

Admiral. The hero of Acre. Known as Sir Sydney Smith. Born

in Westminster, he entered the navy as midshipman under Lord Rodney. At the age of 16 he was made a Lieutenant, and at 19 became Post Captain. He attached himself to the service of Sweden during her war with Russia, and was rewarded with the Order of the Sword for his gallantry. On the surrender of Toulon to Lord Hood in August 1793, Captain Smith was employed to destroy the French ships of war and stores that could not be removed. He was afterwards captured by the French and kept a prisoner for two years, when he contrived to escape. In 1798 he sailed in the 'Tigre' for the Mediterranean, and from Constantinople proceeded to the relief of Acre, at that time besieged by Buonaparte, when his surprising energy and never-failing resources gave the French the first check in the East. When Buonaparte quitted Egypt, Captain Smith negotiated with General Kleber for the evacuation of the country. At the battle of Alexandria, which proved fatal to Abercromby, he received a wound, and on his return to England was honoured by the Freedom of the City of London and a sword. In 1802 he entered Parliament as representative of Rochester, but in 1805 resumed active service, and was employed by Lord Collingwood to harass the French in the kingdom of Naples, which they had recently conquered. When in Paris in 1815 he was invested by the Duke of Wellington with the insignia of the Bath, and received for his services a pension of 1,000*l.* a year. He died in retirement at Paris.

Purchased by the Trustees, May 1890. (832.)

Full length, in naval uniform, standing in the breach of a wall of the city of Acre, face three-quarters to the left, the Turkish Governor seeking to pull him down from his dangerous position; the accessories all taken from nature.

Dimensions.—93½ ins. by 57 ins.

TOBIAS GEORGE SMOLLETT, M.D. 1721-1771.

Painted at Pisa about 1770 by an Italian artist.

Born at Dalquhurn, Dumbartonshire. Novelist and historian. Author of 'Roderick Random,' 1748, 'Peregrine Pickle,' 1751, 'Humphrey Clinker,' 1771, and other well-known novels, and of a 'Compleat History of England,' 1748. Published 1755, a translation of 'Don Quixote,' and 1761, of 'Gil Blas.' Died at Leghorn.

Purchased by the Trustees, November 1897. (1110.)

To the waist, face three-quarters to the right.

Dimensions.—27½ ins. by 20½ ins.

SIR JOHN SOANE, R.A. 1753-1837.

Painted by John Jackson, R.A.

A distinguished architect. He was born at Whitchurch, near

Reading, and the son of a mason, named Swan. Being admitted into the house of George Dance, the architect, in a very humble capacity, John Soane, as he called himself, became his pupil, and, under the auspices of Henry Holland, another architect, he studied at the Royal Academy, and obtained a travelling studentship. In Italy he met with Mr. Thomas Pitt, who procured him the appointment of architect to the Bank of England, which led to numerous lucrative employments. In 1802 Soane became R.A., and in 1806 Professor of Architecture, which appointment he retained to the time of his death. Upon his Museum in Lincoln's Inn Fields, which he endowed and bequeathed to the nation, Soane spent a large fortune. In 1831 he accepted the honour of knighthood in preference to a baronetcy which was offered to him.

Deposited by the Trustees and Director of the National Gallery, November 1883. (701.)

Seated figure, to the waist, face three-quarters to the right.

Dimensions.— $29\frac{1}{2}$ ins. by $24\frac{1}{2}$ ins.

PRINCESS MARIA CLEMENTINA SOBIESKA. *See* MARIA.

JOHN, BARON SOMERS, P.R.S. 1650-1716.

Painted by Sir Godfrey Kneller.

Lord Chancellor. Born at Worcester. Educated at Trinity College, Oxford, and studied law at the Middle Temple. One of the counsel for the Seven Bishops in 1688. Appointed Lord Keeper in 1693, and Lord High Chancellor in 1697, on which occasion he was created Baron Somers of Evesham; but he was deprived of the Seal in 1700. He projected the Union between England and Scotland. He occupied the chair of the Royal Society during five years, from 1698 to 1703. He was appointed Lord President of the Council in 1708, and died unmarried.

Presented, November 1877, by Earl Somers. (490.)

Half-length, face three-quarters to the left.

Dimensions.— $35\frac{1}{2}$ ins. by $27\frac{1}{2}$ ins.

EDWARD SEYMOUR, DUKE OF SOMERSET, K.G., 1506?-1552.

Painter uncertain.

The Protector. Brother of Queen Jane Seymour. Esquire of the body to Henry VIII., Lord High Admiral, Lord Great Chamberlain, and Lieutenant General of the Army. Created Viscount Beauchamp, 1536, and Earl of Hertford, 1537. On the accession of his nephew, Edward VI., to the throne in 1547, he was given the title of Protector and created Duke of Somerset. As Protector and Governor of the young king Somerset governed

the country, and introduced many important religious reforms. Having made many enemies, in spite of his lofty aims in his government, he was deposed and eventually charged with conspiracy, convicted of felony and beheaded on Tower Hill.

Purchased by the Trustees, May 1904. (1375.)

Bust on panel, face three-quarters to the left.

Dimensions—17½ ins. by 13½ ins.

ROBERT CARR, EARL OF SOMERSET, K.G. 1587?-1645.

Attributed to John Hoskins.

Favourite of James I. Created Viscount Rochester, 1611, and Earl of Somerset, 1613, Lord Chamberlain, 1614-5. Notorious for his marriage with the Countess of Essex, and their complicity in the murder of Sir Thomas Overbury in the Tower.

Presented, February 1898, by Sir Henry Hoyle Howorth, K.C.I.E., M.P., F.R.S. (1114.)

Bust, full face.

Dimensions.—9 ins. by 6¾ ins.

MARY SOMERVILLE. 1780-1872.

Drawn in chalks in 1848 by James Ramie Swinton.

Mathematician, astronomer, and author of various scientific works. Born at Jedburgh, in Scotland. Daughter of Vice-Admiral Sir William Fairfax. Her first husband was Samuel Greig, Captain and Commissioner in the Russian Navy. In 1812 she married, secondly, her cousin, William Somerville, a scientific traveller, and son of the Rev. Dr. Thomas Somerville. Her best known works are 'The Mechanism of the Heavens' and 'Physical Geography.' She was elected an honorary member of the Royal Astronomical Society in 1835, and the Royal Society ordered her bust to be placed in their great room. She resided much abroad, and died at Naples.

Bequeathed, September 1883, by her daughter and biographer, Miss Martha Charters Somerville. (690.)

Bust, face three-quarters to the left.

Dimensions.—23 ins. by 19½ ins.

WILLIAM SOMERVILLE, 1675-1742.

Painted probably by Sir Godfrey Kneller.

Poet. Born at Wolseley in Staffordshire, and educated at Winchester and New College, Oxford. Inherited an estate in Gloucestershire, where he resided. He devoted his leisure to literature, and in 1735 published his famous poem 'The Chase'

n blank verse, followed subsequently by other poems such as 'Hobbinol or the Rural Games' and 'Field Sports.' Died and buried at Edstone in Gloucestershire.

Presented, January 1902, by Catherine, widow of the Rev. Charles Pigott, and great-grand-daughter of Christopher Wren, Esq., of Wroxhall Abbey, to whom the portrait had been presented by the poet himself. (1308.)

To the waist (oval).

Dimensions.— $28\frac{3}{4}$ ins. by 24 ins.

SOPHIA, ELECTRESS OF HANOVER. 1630-1714.

Painted in the School of Honthorst.

Daughter of Frederick, King of Bohemia, and Elizabeth, daughter of James I. Born at the Hague. She married, in 1658, Ernest Augustus, Elector of Hanover, and was the mother of King George I. By the Act of Settlement, she was declared heir to the English Crown in succession to Queen Anne, whom, however, she predeceased by a few weeks.

Purchased by the Trustees, February 1872. (340.)

To the waist, face three-quarters to the left.

Dimensions.— $27\frac{1}{2}$ ins. by 23 ins.

SOPHIA DOROTHEA, QUEEN OF PRUSSIA. 1685-1757.

Painted on copper by Johann L. Hirschmann.

Princess Royal of England. Only daughter of King George I. and Sophia Dorothea of Zell. Born at Hanover. She married in 1706, Prince Frederick William, afterwards King of Prussia, and became the mother of Frederick the Great.

Purchased by the Trustees, July 1877. (489.)

To the waist, facing the spectator.

Dimensions.— $6\frac{1}{2}$ ins. by $5\frac{1}{4}$ ins.

ELIZABETH VERNON, COUNTESS OF SOUTHAMPTON. Died after 1625.

Painted by Paul Van Somer.

Fourth daughter of John Vernon, Esq., of Hodnet, in Shropshire, and niece of Walter Devereux, Earl of Essex. Married in 1598, Henry Wriothesley, third Earl of Southampton, the friend of Essex and patron of Shakespeare. She is mentioned in the 'Sidney Papers,' by Rowland Whyte, as "the fair Mrs. Vernon." She survived her husband, who died in 1624, many years.

Transferred, June 1879, from the British Museum. (570.)

Half-length, face three-quarters to the right.

Dimensions.— $28\frac{1}{4}$ ins. by $19\frac{1}{2}$ ins.

HENRY WRIOTHESLEY, THIRD EARL OF SOUTHAMPTON, K.G.
1573-1624.

Painted by Michiel Jansz van Miereveldt.

One of the most accomplished statesmen and courtiers of his day. Educated at St. John's College, Cambridge. He attached himself to the fortunes of the Earl of Essex, accompanied him in the expedition to Cadiz, 1596, and when Essex fell into disgrace with Queen Elizabeth, Southampton, as his friend and partisan, was committed to the Tower. Under James I. he was again committed to custody, in consequence of some altercation with the favourite Buckingham, and he died at last when engaged on a military expedition in Holland. It is, however, as the patron of Shakespeare that the Earl of Southampton is especially to be remembered.. The poet expressed his gratitude and regard in two dedications; the first, prefixed to his 'Venus and Adonis,' in 1593, the second to 'Lucrece,' in 1594.

Purchased by the Trustees, July 1858. (52.)

Half-length, in armour, face three-quarters to the right.

Dimensions.— $34\frac{1}{2}$ ins. by $26\frac{3}{4}$ ins.

THOMAS WRIOTHESLEY, FOURTH EARL OF SOUTHAMPTON, K.G.
1607-1667.

Painted by Sir Peter Lely.

Lord High Treasurer. Son of Henry, third Earl. Educated at Eton and Magdalen College, Oxford. He attended Charles I. at Nottingham, Edgehill, and Oxford, and vainly endeavoured to establish peace between the king and the parliament. Southampton was one of the four noblemen permitted to follow the deceased monarch to the grave. He was a particular friend of Lord Chancellor Clarendon, and, at the Restoration in 1660, was appointed Lord High Treasurer, which office, notwithstanding his remonstrance against the prevailing system of trafficking for places and the proposed Bill for a so-called liberty of conscience, he retained to the end of his life. He was the father, by his first wife, of Rachel, Lady Russell.

Purchased by the Trustees, May 1883. (681.)

To the waist, face three-quarters to the left.

Dimensions.— $28\frac{3}{8}$ ins. by 23 ins.

JOANNA SOUTHCOTT, 1750-1814.

Drawn in 1812 by William Sharp.

Religious fanatic and impostor. Born in Devonshire, the daughter of a farmer, and in early life employed as a domestic servant. She joined the Methodist persuasion in 1791, and after that date began to make prophecies, which she sealed up. By

degrees she obtained a following among the clergy and others, and in 1802 she began a new practice of sealing the faithful. The number of her adherents and their infatuation led to her further assumption of the character of the 'Lamb's Wife' and future mother of Shiloh or the Messiah. The event was eagerly awaited in 1814 when she professed to show signs of maternity, although in her 64th year, but the symptoms were those of illness, which ended in death and the exposure of an imposture, which, however, even afterwards, retained a number of believers and adherents.

Purchased by the Trustees, May 1905. (1402.)

Seated figure, to below the waist, face three-quarters to the left.

Dimensions—9 ins. by $7\frac{1}{4}$ ins.

ROBERT SOUTHEY, LL.D. 1774-1843.

Drawn in 1804 by Henry Edridge, A.R.A.

Poet Laureate. Born at Bristol; the son of a linendraper of that city. Educated at Westminster School, and Balliol College, Oxford. Subsequently he accompanied his uncle, the Rev. Herbert Hill, in a journey through part of Spain, and in a residence of half a year at Lisbon. He married, in 1795, Miss Fricker, whose sister had married Samuel Taylor Coleridge, and in 1804 established himself at Keswick, in Cumberland, where, in continued study and composition, he passed the remaining 40 years of his life. No man in our history has been more zealously devoted to literature, or has brought to it more rich and varied contributions. Within the limits of this notice it is only possible to enumerate his principal works. These were, in poetry, the epics 'Joan of Arc,' 'Thalaba,' the 'Curse of Kehama,' and 'Roderick, the last of the Goths'; and in prose, the 'History of Brazil,' 'The History of the Peninsular War,' the 'Life of Nelson,' and the 'Life of Wesley.' His own *Life and Correspondence*, was published in 1849, by his son, the Rev. Charles Cuthbert Southey.

Purchased by the Trustees, February 1861, from the collection of Grosvenor Charles Bedford, Esq., Southey's friend, schoolfellow and correspondent. (119.)

Full-length seated figure, face three-quarters to the right.

Dimensions.—11 ins. by $8\frac{3}{4}$ ins.

(a.) ANOTHER PORTRAIT.

Painted, at the age of 22, by Peter Vandyke.

This portrait was painted for Joseph Cottle, of Bristol.

Purchased by the Trustees, March 1865. (193.)

Bust, face three-quarters to the right.

Dimensions.— $21\frac{1}{2}$ ins. by $17\frac{1}{2}$ ins.

(b.) ANOTHER PORTRAIT.

Drawn at the age of 22, by Robert Hancock.

This portrait was executed for Joseph Cottle, of Bristol, and engraved by R. Woodman for Cottle's 'Reminiscences.'

Purchased by the Trustees, May 1877. (451.)

Seated figure, in profile to the left.

Dimensions.—6 $\frac{3}{8}$ ins. by 5 $\frac{1}{8}$ ins.

ANOTHER PORTRAIT.

*A marble bust (posthumous) sculptured in 1845 by
John Graham Lough.*

Modelled from portraits by Opie and Lane under the supervision of the poet's brother, Dr. H. H. Southey, and passed to his daughter, Miss Emma Southey, of Greta Bank, Weybridge, by whom it was bequeathed. November, 1890. (841.)

JOHN SPEED. 1552?-1629.

Painter unknown.

Historian, compiler, and topographer. Born at Farndon, in Cheshire. He was brought up as a tailor, but through the generosity of Sir Fulke Greville was enabled to relinquish that occupation and qualify himself for the pursuit of literature, and the study of antiquities. He was a freeman of the Company of Merchant Taylors in London. In 1608 he published a work entitled 'The Theatre of Great Britain.' His 'History of Great Britain,' usually called his 'Chronicle,' richly adorned with seals, coins, and medals from the Cotton collection, was first published in 1611. His 'Genealogies of Scripture,' a set of tables of Scripture Genealogy, exhibited in the form of pedigrees, was bound up with all the early editions of the present version of the Bible. He was also author of 'A Cloud of Witnesses.' His monument is on the south wall of St. Giles's, Cripplegate.

Transferred from the British Museum, June 1879. (571.)

To the waist, face nearly in profile to the right.

Dimensions.—22 ins. by 17 ins.

SIR HENRY SPELMAN. 1562-1641.

Painted probably by Paul Van Somer.

An eminent antiquary, born at Congham in Norfolk. Educated at Trinity College, Cambridge, and entered at Lincoln's Inn. In 1604 he served the office of high sheriff of Norfolk. Went to Ireland as one of the Commissioners for settling the

titles of land in that country. He was appointed a Commissioner to inquire into the exaction of fees in the Courts and Offices of England, for which he received the honour of knighthood. His great work was his 'Glossarium Archæologicum,' begun in folio 1626. He was a fellow of the original Society of Antiquaries, and became the intimate friend of Camden, Cotton, and Speed. Spelman devoted himself to the Antiquities of English law as deducible from original records. Buried in Westminster Abbey "with much solemnity," by order of Charles I.

Purchased by the Trustees, June 1894. (962.)

Bust, face three-quarters to the left.

Dimensions.—26 $\frac{3}{8}$ ins. by 19 $\frac{1}{4}$ ins.

HERBERT SPENCER, 1820-1903.

Painted in 1872 by John Bagnold Burgess, R.A.

Philosopher. Born at Derby, the son of a teacher, and began life as a civil engineer. He at an early age became interested in questions of social philosophy and scientific progress, and in 1842 published a series of letters on the 'Sphere of Government.' Subsequently he devoted his life to the study of scientific, political, and speculative philosophy, and in a series of writings on psychology, sociology, and kindred subjects elaborated and completed a system of 'Synthetic Philosophy,' which gained him a European reputation as one of the foremost thinkers of his age. Died at Brighton.

Bequeathed by Mr. Herbert Spencer, and accepted by the Trustees, March 1904. (1358.)

Seated figure to the knees, body turned to the left, facing spectator.

Dimensions.—46 ins. by 37 $\frac{1}{2}$ ins.

ANOTHER PORTRAIT.

Marble bust by Sir Joseph Edgar Boehm, Bart., R.A.

Bequeathed by Mr. Herbert Spencer, and accepted by the Trustees, March 1904. (1359.)

JOHN CHARLES, THIRD EARL SPENCER. 1782-1845.

Drawn in black chalks by Charles Turner.

Better known as Viscount Althorp. Educated at Harrow and Trinity College, Cambridge. First entered Parliament in 1802. Became the leader of the Whig Party, Chancellor of the Exchequer, and Leader of the House of Commons in 1830, and supported the Reform Bill. One of the chief promoters and President of the Royal Agricultural Society.

Purchased by the Trustees, March 1902. (1318.)

Standing figure to the knees, three-quarters to the right, facing the spectator.

Dimensions.— $17\frac{1}{2}$ ins. by $13\frac{1}{2}$ ins.

For ANOTHER PORTRAIT, *see* page 488.

JAMES, FIRST EARL STANHOPE. 1673-1721.

Painted by Sir Godfrey Kneller.

General. Son of the Hon. Alexander Stanhope, a distinguished diplomatist in the reigns of William III. and Anne, and grandson of Philip, first Earl of Chesterfield. Born at Paris. Educated at Eton and Trinity College, Oxford. Minister to Spain and Commander of the British army in Spain during the latter years of the War of the Succession. In 1708 he reduced Port Mahon, annexing to our dominion the island of Minorca. On July 27th, 1710, he gained the victory of Almenara, and after reducing Saragossa led the Archduke Charles (or, as he was termed by the British party, King Charles III. of Spain) in triumph to Madrid. But the spirit of the people in Castile proved altogether hostile, and General Stanhope, in conjunction with Marshal Stahremberg, found it necessary to commence their retreat to Aragon in the midst of winter. In January 1711, Stanhope, being pursued and attacked by the French under the Duke de Vendôme, was compelled to surrender at Brihuega, and he remained in captivity until the conclusion of the Peace of Utrecht. During the reign of George I. he filled in succession the offices of Secretary of State and First Lord of the Treasury, and had the principal direction of foreign affairs, and he was still in office at the period of his early death. He was first raised to the peerage as Viscount Stanhope of Mahon in 1717, and was promoted to an earldom in the following year.

Presented, March 1857, by Philip Henry, 5th Earl Stanhope, P.S.A., a Trustee of the gallery. (6.)

Half-length, face three-quarters to the right.

Dimensions.— $43\frac{3}{8}$ ins. by $35\frac{1}{2}$ ins.

CHARLES, THIRD EARL STANHOPE, F.R.S. 1753-1816.

Drawn in crayons in 1796 by Ozias Humphry, R.A.

Politician and patron of men of science. Educated at Eton and Geneva, and succeeded his father Philip, the second Earl, in 1786. He was distinguished by his independent views (being known as 'Citizen' Stanhope), great scientific attainments, and powers of invention. To the latter were due the first application of steam to navigation and the introduction of improvements in the art of printing and stereotyping which superseded

all previous arrangements. The mechanical principle of the 'Stanhope Press' is still dominant. He not only cultivated improvements in architecture and the useful arts, but extended his studies to music and the science of tuning, and conducted various original experiments in electricity.

Presented, November 1873, by Philip Henry, 5th Earl Stanhope, P.S.A., a Trustee of the gallery. (380.)

To the waist, face three-quarters to the right.

Dimensions.— $23\frac{1}{2}$ ins. by $19\frac{1}{2}$ ins.

For ANOTHER PORTRAIT, see page 485.

PHILIP HENRY, FIFTH EARL STANHOPE, D.C.L., F.R.S., P.S.A.
1805-1875.

A marble bust, after Lawrence Macdonald.

Historian, politician, and essayist. Elder son of 4th Earl. Born at Walmer, and educated at Christ Church, Oxford. Became F.R.S. in 1827. Elected in 1832 M.P. for Wootton Bassett, and afterwards for Hertford. His services to literature were very considerable, and his writings numerous. His earliest production was a 'Life of Belisarius,' in 1830. This was followed in 1832 by a 'History of the War of Succession in Spain.' His Life of Condé, 'Essai sur la Vie du Grand Condé,' was originally written in French, 1842, and his best known work, a 'History of England from the Peace of Utrecht,' was commenced in 1836. The 'Life of the Right Hon. William Pitt,' and the 'Reign of Queen Anne' were published respectively in 1861 and in 1870. Lord Mahon was elected President of the Society of Antiquaries in 1846. He succeeded his father as Earl Stanhope in 1855. Having carried an address in the House of Lords, 4th March, 1856, for the establishment of the National Portrait Gallery, he was at once appointed chairman of the Board of Trustees, and held that office till his death.

The original bust, which is now at Chevening, was executed at Rome in 1854.

Presented by his son Arthur Philip, Earl Stanhope, F.S.A., May 1878. (499.)

ANOTHER PORTRAIT.

Medallion, in plaster, by Frederick Thomas.

A model in plaster on a reduced scale, of the medallion placed over the entrance to the doorway to the new National Portrait Gallery.

Presented, March 1894, by George Scharf, Esq., C.B., F.S.A. (955.)

For ANOTHER PORTRAIT see page 499.

ARTHUR PENRHYN STANLEY, D.D. 1815-1881.

Full-length recumbent figure, modelled in plaster by Sir Joseph Edgar Boehm, Bart, R.A.

Dean of Westminster. Second son of Edward Stanley, Bishop of Norwich, and nephew of the first Lord Stanley of Alderley. Born at Alderley, in Cheshire. In 1829 he went to Rugby, where he was profoundly influenced by Dr. Arnold, whose life he wrote in 1844; Stanley gained a scholarship at Balliol, and a fellowship at University College, Oxford. In 1851 he was presented to a canonry at Canterbury, and produced his 'Memorials of Canterbury Cathedral.' In 1855 Dr. Stanley made a prolonged tour in the East, and published his popular work of 'Sinai and Palestine.' In 1862 he again visited Palestine as companion to the Prince of Wales, and in 1863 was appointed Dean of Westminster. As Dean he produced the 'Historical Memorials of Westminster Abbey,' (1867), and 'Essays on Questions on Church and State from 1850 to 1870.' Dean Stanley was appointed a trustee of the National Portrait Gallery in 1866, which office he retained to the period of his death.

Purchased by the Trustees, March 1891. (867.)

ANOTHER PORTRAIT.

Miniature painting, painter unknown.

Presented, November 1896, by the Hon. Philip Stanhope, M.P., a Trustee of the Gallery. (1072.)

To the waist, face three-quarters to the left.

Dimensions.—Oval, 2½ ins. by 2 ins.

THOMAS STANLEY. 1625-1678.

Painted by Sir Peter Lely.

Scholar and author. Born at Cumberlow, in Hertfordshire; the son of Sir Thomas Stanley. Educated under the tuition of Fairfax, the translator of Tasso. In 1639 he entered Pembroke Hall, Cambridge, and took his degree in 1641. He published several original English and Latin poems, and translated various French, Italian, and Spanish poems into English; but his greatest work was his 'History of Philosophy,' "containing the lives, opinions, actions, and discourses of the philosophers of every sect." It was issued in folio, in three parts, from 1655 to 1662, and went through several editions. It was translated into Latin by Leclerc in 1690. His edition of the 'Tragedies of Æschylus' with the Greek scholia and a Latin translation, published in 1664, folio, was one of the best that had at that time appeared.

Purchased by the Trustees, July 1863. (166.)

To the waist, face three-quarters to the left.

Dimensions.—29½ ins. by 24½ ins.

SIR GEORGE STAUNTON. *See* MACARTNEY.

HENRY STEBBING, D.D. 1687-1763.

Painted in 1757 by Joseph Highmore.

A learned divine, born at Malton, in Suffolk, and educated at Catherine Hall, Cambridge. Archdeacon of Wilts. Having greatly distinguished himself in the Bangorian controversy, as the opponent of Hoadly, he was appointed Chancellor of Salisbury by Bishop Sherlock. He also attacked Warburton's 'Divine Legation of Moses.' His other works were 'Sermons on Practical Christianity,' and 'Polemical Tracts on the subject of Heresy,' published at Cambridge in folio, 1727.

Transferred, June 1879, from the British Museum. (572.)

Seated figure to below the knees, face three-quarters to the left.

Dimensions.—49½ ins. by 39½ ins.

SIR RICHARD STEELE. 1672-1729.

Painted in 1712 by Jonathan Richardson.

Author. Born at Dublin, of English parents; educated at the Charterhouse and at Merton College, Oxford. He displayed an early talent for dramatic composition, but it was not till 1701 that his first successful comedy, 'The Funeral, or Grief à la Mode,' was produced. His most important writings, in conjunction with Addison, who had been his friend at school, were in the 'Tatler,' commenced in April 1709; the 'Spectator,' begun in March 1711; and the 'Guardian,' first published March 1713. In the last Parliament of Queen Anne, Steele had been elected member for Stockbridge, in Hampshire. From this seat he was expelled for his writings in the 'Englishman' and the 'Crisis.' On the accession of the House of Hanover he received the lucrative and sinecure appointment of surveyor to the royal stables of Hampton Court, and was again admitted into the House of Commons as member for Boroughbridge. He received the honour of knighthood the same year, 1715.

Purchased by the Trustees, March 1863. (160.)

To the waist, face three-quarters to the left.

Dimensions.—29½ ins. by 24½ ins.

GEORGE STEEVENS. 1736-1800.

Drawn in 1793 by George Dance, R.A.

Commentator on Shakespeare. Born at Poplar, London, the son of a merchant captain. Educated at Eton and King's College, Cambridge. Formed a large collection of the works of

Hogarth, and published his notes upon the subject. His life was chiefly spent in the study and annotation of the works of Shakespeare, and in 1793 published an edition in fifteen volumes, which became very famous. He was a friend of Dr. Johnson, attacked the authenticity of Chatterton's poems, and was noted for his acrid temper. Died at Hampstead.

Purchased by the Trustees, July 1898. (1160.)

Seated to the waist, in profile to the left.

Dimensions.— $11\frac{1}{2}$ ins. by $8\frac{7}{8}$ ins.

SIR JAMES STEPHEN, P.C., K.C.B., LL.D. 1789-1859.

Marble bust, sculptured in 1858 by Baron Marochetti, R.A.

Born at Lambeth, and educated at Trinity Hall, Cambridge. Permanent Under-Secretary for the Colonies and historian. Regius Professor of Modern History at the University of Cambridge. Author of 'Essays in Ecclesiastical Biography,' and other works.

Presented, January 1896, by his grandson, Sir Herbert Stephen, Bart. (1029.)

CATHERINE STEPHENS; AFTERWARDS COUNTESS OF ESSEX.
1794-1882.

Painted by John Jackson, R.A.

A celebrated vocalist, who first appeared in London on the operatic stage as Mandane in 'Artaxerxes.' She sang principally at the Ancient Concerts, and excelled in music of a pathetic character. In 1838 Miss Stephens married George Capel Coningsby, fifth Earl of Essex, and was left a widow in the following year.

Deposited, November 1883, by the Trustees and Director of the National Gallery, where it formed part of the Vernon Collection. (702.)

To the waist, face three-quarters to the left.

Dimensions.— $29\frac{1}{2}$ ins. by $24\frac{1}{2}$ ins.

GEORGE STEPHENSON. 1781-1848.

Painted by Henry William Pickersgill, R.A.

Distinguished engineer and inventor of railways. Born at Wylam, in Northumberland, the son of a colliery fireman. He was the first to apply the locomotive steam-engine to railways for passenger traffic. He patented his locomotive in 1815, and constructed the first railway between Stockton and Darlington in 1825. The railway between Liverpool and Manchester was opened in 1830, the train being drawn by the famous 'Rocket'

engine. He was chief engineer to most of the lines of railway made during the succeeding ten years. He died at his seat at Tupton, in Derbyshire.

Purchased by the Trustees, July 1875. (410.)

Half-length seated figure, face three-quarters to the left.

Dimensions.—44 ins. by 34½ ins.

ANOTHER PORTRAIT.

Marble bust sculptured in 1846 by Joseph Pitts.

Purchased by the Trustees, June 1868. (261.)

ALFRED STEVENS, 1818-1875.

Death-mask taken immediately after death by Reuben Townroe.

Artist. Born and educated at Blandford in Dorsetshire, the son of a house-painter. Studied art in Italy. In 1845 he settled in London as a teacher at the school of design, and devoted his time to this branch of art in London, and especially at Sheffield. In 1856 he entered into the competition for the Wellington monument to be erected in St. Paul's Cathedral. Though not at first successful, the work was eventually entrusted to him, but it was not completed at the time of his death. It has, however, been regarded by competent authorities as the finest plastic work of modern times.

Purchased by the Trustees, July 1905. (1413.)

JOSEPH STEVENSON, LL.D., S.J., 1806-1895.

Medallion modelled by Charles Matthew.

Historian and archivist. Born at Berwick-on-Tweed. Appointed in 1831 as assistant in the Department of manuscripts at the British Museum, he took up the special study of the early records of British History. He was instrumental in inducing the Government to undertake the Rolls Series of historical publications known as 'Chronicles and Memorials of Great Britain and Ireland.' In 1863 he was received into the Roman Catholic Church, and after the death of his wife was in 1872 ordained priest, eventually being admitted a member of the Society of Jesus. Died at Farm Street, Berkeley Square.

Presented, March, 1895, by Everard Green, Esq., F.S.A. (982.)

ROBERT LOUIS BALFOUR STEVENSON. 1850-1894.

Sketch, painted in one sitting, by Sir William Blake Richmond, K.C.B., R.A.

Novelist, essayist and poet. Born in Edinburgh. Author of various books and essays, romances and other works, including

Virginibus Puerisque,' 'Treasure Island,' 'New Arabian Nights,' 'Child's Garden of Verse,' 'Dr. Jekyll and Mr. Hyde,' &c. His writings are remarkable for style, wit and humour. Died in Samoa, where he had settled.

Presented, January 1896, by the artist. (1028.)

Seated figure to the knees, face three-quarters to the left.

Dimensions.—28 ins. by 21 ins.

ANOTHER PORTRAIT.

*Drawn in pencil from the life at Sydney, N.S.W., in 1893
by Percy F. S. Spence.*

Purchased by the Trustees, January 1899. (1184.)

Bust, face three-quarters to the left.

Dimensions.—10 ins. by 8½ ins.

ALEXANDER STEWART. *See* page 510.

DUGALD STEWART, 1753-1828

Drawn in 1811 by John Henning.

Eminent philosopher. Born and educated at Edinburgh, where his father was professor of mathematics at the University. Succeeded his father in this chair, but in 1785 was transferred to the chair of moral philosophy. From this date he took a leading place as a lecturer and philosopher, and obtained a reputation unrivalled by any other British philosopher, having a large influence on the public men of the period. Died at Edinburgh.

Presented, March 1906, by Mrs. Henry Lyell. (1428.)

Bust, face in profile to the right.

Dimensions.—6½ ins. by 5½ ins.

EDWARD STILLINGFLEET, D.D., 1635-1699.

Painted perhaps by Mary Beale.

Bishop of Worcester. Born at Cranborne, in Dorsetshire, of an old Yorkshire family, and educated there and at St. John's College, Cambridge, of which he became a fellow. He published his first theological writings in 1659, and was afterwards famous as a brilliant and sound writer on subjects of theological controversy. He was also an eloquent and popular preacher at the Rolls Chapel, in London, and at Whitehall, before the King. Rector of Sutton, in Bedfordshire, and Canon of Canterbury. Preferred to the bishopric of Worcester in 1689 by William III. Died in London and buried in Westminster Abbey.

Purchased by the Trustees, November 1904. (1389.)

Seated figure to below the knees in episcopal robes, face slightly turned to the right.

Dimensions.—48½ ins. by 39½ ins.

CAROLINE ELIZABETH SARAH NORTON, LADY STIRLING-MAXWELL. 1808-1877.

Terra-cotta bust, modelled in 1873 by Francis J. Williamson.

Authoress, famous for her beauty and her wit. Known during the period of her literary career as the Hon. Mrs. Norton. Grand-daughter of the Right Hon. Richard Brinsley Sheridan. Her first husband was the Hon. George Chapple Norton, brother of Lord Grantley; she married, secondly, in 1877, Sir William Stirling-Maxwell, of Keir, Bart., and died June 15 in the same year. Her writings in prose and verse are numerous, among them being 'The Lady of La Garaye,' a poem, and 'Old Sir Douglas,' a novel.

Presented by the artist, November 1884. (729.)

SIR WILLIAM STIRLING-MAXWELL, BART., K.T., M.P. 1818-1878.

Terra-cotta bust, modelled in 1873 by Francis J. Williamson.

The only son of Mr. Archibald Stirling, of Keir, and Elizabeth, daughter of Sir John Maxwell, Bart., of Pollok. Distinguished for his learning and liberal cultivation of art and literature, especially in relationship to the Spanish peninsula. Educated at Trinity College, Cambridge. His first published works were 'The Annals of the Artists of Spain, 1848,' and 'The Cloister Life of Charles V.,' 1852. In 1852 he entered Parliament as member for Perthshire, and in 1865 succeeded his maternal uncle in the baronetcy of Maxwell of Pollok. He was chosen Lord Rector of St. Andrew's University in 1863, and of Edinburgh in 1871, and Chancellor of Glasgow University in 1875. Through his liberality in reproducing rare works of historical art, a superior taste for knowledge was fostered. Died at Venice. The closing years of his life were devoted to the preparation of a life of Don John of Austria, which was published after his death.

Presented by the artist, November 1884. (728.)

CHARLES STODDART. 1806-1842.

A miniature. Artist unknown.

Lieutenant-Colonel. Born at Ipswich. Entered the army, 1823. In 1835 went to Persia as military secretary to Sir Henry Ellis. Murdered in Bokhara when on a diplomatic mission with Captain Arthur Conolly.

Bequeathed, November 1892, by Lieut.-Colonel Stoddart's sister, Miss Frances Agnes Stoddart. (931.)

Bust, in uniform.

Dimensions.—2 $\frac{5}{8}$ ins. by 2 $\frac{1}{8}$ ins.

THOMAS STOTHARD, R.A. 1755-1834.

Painted in 1830 by James Green.

Born in London. Historical painter, chiefly, however, noted for ornamental decoration and illustrations for books. The mural paintings on the staircase of Burghley House may be cited as a specimen of his powers on a more extended scale; but his 'Canterbury Pilgrims,' his 'Boadicea,' and his illustrations to Rogers's Poems are perhaps the designs by which his highest popular reputation was attained.

Presented, February 1857, by J. H. Anderdon, Esq., who had purchased it at the sale of the collection of Mr. Samuel Rogers, May 1856. (2.)

Seated figure, to the waist, face three-quarters to the left.

Dimensions.—29½ ins. by 24½ ins.

ANOTHER PORTRAIT.

Pencil drawing by John Flaxman, R.A.

Presented, May 1897, by Miss Mary Sharpe. (1096.)

Bust, full face.

Dimensions.—7 ins. by 5½ ins.

WILLIAM SCOTT, BARON STOWELL, F.R.S. 1745-1836.

A marble bust, sculptured in 1824 by William Behnes.

One of the most illustrious members of the legal profession. Born at Heworth, on the Tyne; son of a coal-fitter at Newcastle, and elder brother of Lord Chancellor Eldon. Educated at the Newcastle Royal Grammar School and at Corpus Christi College, Oxford. Afterwards Fellow and tutor of University College, Oxford. Called to the bar 1780. Having become a member of the famous Literary Club, he was on terms of close friendship with Dr. Johnson, and accompanied him on his journey towards the Hebrides from Newcastle to Edinburgh in 1773. He received the honour of knighthood in 1788. His superior powers led to numerous appointments, and among them may be named those of Advocate-General, 1787, Judge of the Consistory Court and Vicar-General to the Archbishop of Canterbury, 1788, Master of the Faculties in 1790, and Judge of the High Court of Admiralty in 1798. He was elected member for the University of Oxford in 1801, and retained his seat till his elevation to the peerage in 1821.

Purchased by the Trustees at the sale of the Library of the College of Advocates, Doctors' Commons, April 1861. (125.)

ANOTHER PORTRAIT.

Drawn in 1803 by George Dance, R.A.

Purchased by the Trustees, July 1898. (1156.)

Seated to the waist, in profile to the left.

Dimensions.—9½ ins. by 7½ ins.

THOMAS WENTWORTH, EARL OF STRAFFORD, K.G. 1593-1641.

An old copy from a painting by Sir Anthony Van Dyck.

Born in Chancery Lane, London. A prominent figure in the Parliaments of 1625 and 1628, when he took the side of the popular party against the crown. After this he became an adherent of the King and was made Lord President of the Council of the North. In 1632 he was appointed Lord Deputy of Ireland. His masterful policy of 'Thorough' in matters of both Church and State made him many enemies. In 1640 Strafford was impeached on very inadequate grounds and an Act of Attainder passed. Although Strafford was the most powerful friend and supporter of Charles I. the King had not courage enough to save him, and he was beheaded on Tower Hill on May 10, 1641.

Purchased by the Trustees, November 1896. (1077.)

To the knees, in armour, full face, hand resting on the head of a large dog.

Dimensions.—50½ ins. by 39½ ins.

STRATFORD CANNING, VISCOUNT STRATFORD DE REDCLIFFE, K.G. 1788-1880.

Painted in 1855 by George Frederick Watts, R.A.

Diplomatist; for a long period known as Sir Stratford Canning. A cousin of the Prime Minister, George Canning. Born in London, and educated at Eton and King's College, Cambridge. In 1808 Canning was attached to Sir Robert Adair's special mission to Constantinople, and he was present at Vienna during the congress of plenipotentiaries in 1814. Ten years later he was sent to St. Petersburg to ascertain the intentions of the Czar with respect to Greece, and in 1841 succeeded Lord Ponsonby as ambassador at Constantinople, from which time he exercised a supreme influence over the councils of the Porte, and efficiently supported the British Government during the Russian War. Popularly known as 'the Great Elchi.' On being raised to the peerage, in 1852, he assumed the title 'de Redcliffe,' in reference to his famous ancestor, William Canynge's foundation of St. Mary Redcliffe, at Bristol. Lord Stratford was appointed a Knight of the Garter in December 1869.

Presented by the artist, June 1883. (684.)

To the waist, face three-quarters to the left.

Dimensions.—23½ ins. by 19½ ins.

ANOTHER PORTRAIT.

A terra-cotta bust, modelled by Sir Joseph Edgar Boehm, R.A.

Presented, May 1888, by the executors of Miss Mary Anne Talbot, through the Hon. R. Leslie Melville. (791.)

HUGH HENRY ROSE, BARON STRATHNAIRN, G.C.B., G.C.S.I.,
1801-1885.

Plaster bust modelled by Edward Onslow Ford, R.A.

Field Marshal. Born and educated in Berlin. Entered the British Army in 1820. Distinguished for service in Syria, 1840-1, where he was appointed Consul-General. Secretary of Embassy at Constantinople, 1851, and Queen's Commissioner at the headquarters of the Commander-in-Chief of the French Army during the Crimean War. Commanded the Central India force during the Indian Mutiny, and obtained renown as the captor of Jánai and other important forts, for which services he received the thanks of Parliament. Appointed Commander-in-Chief in India in 1860, and on the conclusion of his service raised to the peerage as Baron Strathnairn. Died at Paris.

Purchased by the Trustees, November 1902. (1331.)

AGNES STRICKLAND. 1806-1874.

Painted in 1846 by John Hayes.

Authoress of 'Lives of the Queens of England and Scotland.' Born in London. Daughter of Mr. Strickland, of Reydon Hall, Suffolk, and wrote other works in conjunction with her sisters and brother.

Presented, March 1875, in accordance with her will, by her sister, Mrs. Gwilym. (403.)

Half-length standing figure, facing the spectator.

Dimensions.—35½ ins. by 27¼ ins.

JOSEPH STRUTT. 1749-1802.

Drawn in crayons by Ozias Humphry, R.A.

Antiquary, painter, and engraver. Born at Springfield, near Chelmsford, in Essex, the son of a miller. One of the first students in the schools of the Royal Academy. Author of 'The Regal and Ecclesiastical Antiquities of England' (1773), 'Complete View of the Dresses and Habits of the People of England' (1796), 'Sports and Pastimes of the People of England' (1801), and a 'Biographical Dictionary of Engravers.' Died in London. His unfinished romance, 'Queen-hoo Hall,' was completed after his death by Sir Walter Scott.

Presented, May 1871, by Capt. H. J. Strutt. (323.)

To the waist, face three-quarters to the left.

Dimensions.—19½ ins. by 17 ins.

BERNARD STUART, SEIGNEUR D'AUBIGNY. *See page 514.*

JAMES STUART. 1713-1788 : AND HIS SECOND WIFE, ELIZABETH 1762-1799.

Miniatures on ivory ; painter unknown.

Painter and architect ; author of the 'Antiquities of Athens,' and the first of modern times to introduce a knowledge of the true Greek architecture to the west of Europe. Hence his frequent designation of 'Athenian' Stuart. The death of his father, a mariner, left him at a very early age the sole support of a mother and large family. In 1742, however, he was enabled to visit Rome, where he resided for seven years. During that time he painted industriously, and studied languages and antiquities at the Propaganda ; and in 1750, under the patronage of the reigning pontiff, Benedict XIV., he published an essay at Rome, 'De Obelesco Cæsaris,' &c. Being encouraged by numerous friends and subscribers and materially assisted by the Society of Dilettanti, Stuart and his friend Revett determined to explore the almost forgotten ruins of Athens. They reached their destination in 1751, and remained in Greece till the close of 1753, returning to England in 1755. Only the first volume of the 'Antiquities' was published (1762) during Stuart's lifetime. The subsequent volumes, edited by Newton and Reveley, appeared in 1790 and 1794.

Presented, November 1858, by his son, Lieut. James Stuart, R.N. (55.)

Busts, nearly in profile.

Dimensions.— $2\frac{1}{2}$ ins. by $1\frac{1}{8}$ ins.

STUART. *See respectively under* CHARLES, HENRY, JAMES AND YORK.

GEORGE STUBBS, A.R.A., 1724-1806.

Painted in water-colours by Ozias Humphry, R.A.

Eminent animal-painter, and author of an important work on 'The Anatomy of the Horse.' Born at Liverpool and died in London.

Purchased by the Trustees, March 1905. (1399.)

Standing figure to below the waist, face three-quarters to the right.

Dimensions—20 ins. by $15\frac{1}{8}$ ins.

SIR JOHN SUCKLING. 1609-1642.

Painted by Theodore Russel, after Van Dyck.

Poet and courtier. Distinguished by his brilliant and ready wit. Son of the Comptroller of the Household to James I. Educated at Trinity College, Cambridge. Admitted at Gray's

Inn, 1627. Served abroad in the wars of Gustavus Adolphus. He sat in the Long Parliament and endeavoured to procure the escape of Strafford from the Tower of London. He raised a magnificently accoutred troop of horse, which, however, proved deficient in valour, for the King's service in Scotland. He was one of the first professed admirers of Shakespeare. His poems are unrivalled for their gaiety and ease. The well-known song, 'Why so pale and wan, fond lover?' is typical of his compositions. He poisoned himself at Paris.

Purchased by the Trustees, May 1877. (448.)

To the waist, face three-quarters to the left.

Dimensions.—Panel, 13½ ins. by 11 ins.

CHARLES BRANDON, DUKE OF SUFFOLK, K.G. 1484?-1545.

Painter unknown.

The chosen companion of Henry VIII. in early life, and husband of his sister, Princess Mary, widow of Louis XII., King of France. His father, William Brandon, had attended Henry VII. when in exile; was standard bearer, on the side of Lancaster, at Bosworth Field, and slain there by the hand of King Richard. Charles Brandon was created K.G. in 1513, and after the expedition of Therouanne and Tournay was elevated to the peerage as Viscount L'Isle. In the following year he became Duke of Suffolk. In 1517, with the full approval of the Kings of England and France, he wedded Mary, the Queen Dowager of France, whom he survived. She was his third wife. At the tournament which he held at his wedding, he adopted the following motto, the trapping of his horse being half cloth of gold and half frieze:—

"Cloth of gold, do not despise,"

"Tho' thou art matcht with cloth of frieze;"

"Cloth of frieze, be not too bold,"

"Tho' thou art matcht with cloth of gold."

Brandon attended his Royal Master at the celebrated 'Field of the Cloth of Gold' in 1520. Three years later he invaded France with a force of 12,000 men. He opposed the Northern rioters in 1536, and reduced Boulogne in 1544. He married fourthly Baroness Willoughby d'Eresby, and died at Guildford. Buried at Windsor.

Purchased by the Trustees, February 1879. (516.)

Half-length seated figure, facing the spectator.

Dimensions.—34½ ins. by 29½ ins.

HENRY GREY, DUKE OF SUFFOLK, K.G. Died 1554.

Painted by Joanni's Corrus.

Father of Lady Jane Grey. Son of Thomas Grey, Marquess of

Dorset. Married Lady Frances Brandon, daughter of Charles, Duke of Suffolk, and Princess Mary, daughter of Henry VII. On the death of Edward VI. he proclaimed his daughter Queen, for which he was imprisoned in the Tower, but after a brief confinement was released. He soon afterwards joined Sir Thomas Wyatt's rebellion, and again proclaimed Lady Jane Queen. This resulted in the execution of the latter and her husband, Lord Guildford Dudley, and the Duke himself was beheaded on Tower Hill.

Purchased by the Trustees, July 1867. (247.)

Half-length standing figure, face three-quarters to the right.

Dimensions.— $37\frac{1}{2}$ ins. by $26\frac{1}{2}$ ins.

SIR ARTHUR SEYMOUR SULLIVAN, M.V.O., MUS.DOC., 1842-1900.

Painted in 1888 by Sir John Everett Millais, Bart., P.R.A.

Eminent musical composer. Born in London, the son of a military bandmaster. Admitted one of the children of the Chapel Royal, St. James's, and was remarkable early as a singer and composer. After studying at Leipsic he became an organist in London, and first gained public notice for his music to 'The Tempest,' in 1862. Though he was distinguished as a composer of operas, oratorios, church music, songs, &c., he is perhaps best known for his association with Mr. W. S. Gilbert in the series of comic operas, commencing with 'Cox and Box,' in 1867, and comprising 'The Sorcerer,' 1877, 'H.M.S. Pinafore,' 1878, 'Patience,' 1881, 'The Mikado,' 1885, and others. Buried in St. Paul's Cathedral.

Bequeathed by Sir Arthur Sullivan. (1325.)

Seated figure to the knees.

Dimensions— $45\frac{1}{2}$ ins. by $34\frac{1}{2}$ ins.

JOHN BIRD SUMNER, D.D. 1760-1862.

Bust modelled in plaster by George Gammon Adams.

Archbishop of Canterbury. Born at Kenilworth. Educated at Eton and King's College, Cambridge. For some years he was an assistant master at Eton. In 1823 he was made Bishop of Chester, and in 1848 he succeeded Archbishop Howley as Archbishop of Canterbury and Primate of all England. Died at Addington.

Purchased by the Trustees, April 1899. (1207.)

ANNE CHURCHILL, COUNTESS OF SUNDERLAND. 1683-1716.

Painted by Sir Godfrey Kneller.

Second daughter of John, Duke of Marlborough and second wife of Charles, third Earl of Sunderland, the statesman and

diplomatist, Lord Lieutenant of Ireland, and First Lord of the Treasury. From Lady Anne are descended the present Duke of Marlborough and the present Earl Spencer.

Presented, December 1888, by Walter, 4th Earl of Chichester. (803.)

Half-length seated figure, facing the spectator.

Dimensions.—48½ ins. by 39½ ins.

HENRY HOWARD, EARL OF SURREY, K.G. 1517?-1547.

Painter unknown.

Poet and soldier. Eldest son of Thomas, third Duke of Norfolk, the Lord Treasurer of England, and Elizabeth, daughter of Edward Stafford, Duke of Buckingham. He was brought up as companion to Henry Fitzroy, Duke of Richmond, the natural son of Henry VIII., after whose death he travelled in Germany and Italy. At Florence he proclaimed the beauty of 'the fair Geraldine,' a daughter of the Earl of Kildare, and fought in her honour according to the ancient laws of chivalry. In May 1540 he distinguished himself at a tournament held at Westminster. In 1542 he served in the army against the Scots, and in 1544 was chosen to head the forces sent to invade France, and appointed Governor of Guisnes and Boulogne. He suddenly lost the King's favour, was indicted for high treason, and, after a hurried trial, was beheaded on Tower Hill. Besides his well-known love verses, Surrey made a translation of two books of Virgil's *Æneid*, which is the earliest specimen of blank verse in the English language.

Presented, May 1880, by Thomas Stainton, Esq. (611.)

To the waist, face three-quarters the left.

Dimensions.—Panel, 15½ ins. by 10¾ ins.

H.R.H. AUGUSTUS FREDERICK, DUKE OF SUSSEX, K.G., P.R.S. 1773-1843.

Painted at Rome, about 1798, by Guy Head.

Sixth son of King George III. Born at Buckingham House, St. James's. He completed his education abroad at the University of Göttingen, after which he travelled in Italy, and there, at Rome, before coming of age, and in disregard of the Royal Marriage Act, wedded the Lady Augusta Murray, daughter of John, 5th Earl of Dunmore. His early adoption of liberal politics debarred him from receiving profitable appointment from the Crown, and it was not till November 1801 that he was created by patent Baron Arklow, Earl of Inverness, and Duke of Sussex. He zealously advocated the advancement of education, parliamentary reform, abolition of the slave trade, and the

removal of the civil disabilities of Dissenters and Jews. His Royal Highness was President of the Society of Arts and a Vice-President of the Literary Fund. In 1830 he became President of the Royal Society. By his own desire his remains were deposited in the public cemetery at Kensal Green.

Bequeathed, October 1881, by William Page Wood, Baron Hatherley. (648.)

To the waist, face three-quarters to the right.

Dimensions.— $37\frac{1}{2}$ ins. by $31\frac{1}{2}$ ins.

ANOTHER PORTRAIT, AT A MORE ADVANCED AGE.

Medal by W. J. Taylor after H. Weigall.

THOMAS RADCLYFFE, THIRD EARL OF SUSSEX, K.G. 1525?–1583.

Painter unknown.

Ambassador from Queen Mary to the Emperor Charles V. to negotiate the articles of her marriage with Philip II. As Lord Fitzwalter he was Lord Deputy and Lord Lieutenant of Ireland. 1557, and after succeeding to the Earldom of Sussex, again in 1560; Lord President of the North in 1568; and Lord Chamberlain from 1572 to the time of his decease. He was the avowed rival of Robert Dudley, Earl of Leicester, and distinguished both as courtier and scholar.

Purchased by the Trustees, July 1870. (312.)

To the waist, face three-quarters to the right.

Dimensions.— $22\frac{3}{4}$ ins. by $20\frac{1}{8}$ ins.

GEORGE GRANVILLE LEVESON - GOWER, FIRST DUKE OF SUTHERLAND, K.G., 1758–1833.

Painted in 1805 by Thomas Phillips, R.A.

Eminent patron and amateur of art. As Earl Gower he was appointed ambassador to the Court of France during the last days of the monarchy in 1790–1792. Having succeeded to vast estates he devoted himself to agricultural reforms and to collecting works of art. In conjunction with the Duke of Bridgewater and the Earl of Carlisle he purchased the famous gallery of paintings belonging to the Duke of Orleans. One of the wealthiest and most influential noblemen in his day.

Presented, June 1901, by the Rev. Samuel Ashton Thompson-Yates. (1298.)

To the waist, face in profile to the left.

Dimensions.— $28\frac{1}{2}$ ins. by 23 ins.

HARRIET ELIZABETH GEORGIANA HOWARD, DUCHESS OF
SUTHERLAND. 1806-1868.

An original model by Matthew Noble.

Third daughter of George, Earl of Carlisle. Married 1823 to Earl Gower, who, in 1839, on the death of his mother, became Duke of Sutherland. The Duchess of Sutherland repeatedly held the office of Mistress of the Robes to Queen Victoria from the period of Her Majesty's accession until the death of the Duke in February 1861. The Duchess was honoured with the intimate friendship of the Sovereign, and was distinguished by her liberal encouragement of the fine arts, and by her exertions for the advancement of civil and religious liberty.

Presented, December 1888, by the sculptor's widow. (808.)

JONATHAN SWIFT, D.D. 1667-1745.

Painted by Charles Jervas.

Divine, satirist, and one of the chief masters of English prose. Born at Dublin and educated at Trinity College. Became secretary to Sir William Temple; but seceded from the Whigs, and in 1713 was made Dean of St. Patrick's. His first political work was 'A Tale of a Tub,' published in 1704. The celebrated 'Drapier's Letters' appeared in 1724, and 'Gulliver's Travels' in 1727. His writings are marked by powerful satire and sardonic humour, but are replete with strong common sense and genuine feeling.

Purchased by the Trustees, February 1869. (278.)

Seated figure, to the knees, facing spectator.

Dimensions.—48½ ins. by 38½ ins.

THOMAS SYDENHAM, M.D., 1624-1689.

Attributed to Mary Beale.

Distinguished physician, parliamentarian, and writer on medical science. Born at Wynford Eagle, Dorset, of a good family, many members of which served with distinction on the Parliamentary side in the Civil War, which broke out a few months after his admission to Magdalen Hall, Oxford. He returned home at once and obtained a commission as Captain of the Horse, and took an active part in the military operations in his county. He resigned his commission in 1646, was entered of Wadham College, 1647, elected Fellow of All Souls, 1648, and in the same year was created M.B. He rejoined the army in 1651 and took part in the final engagements of the Civil War. Sydenham practised for a while in London, 1655, and obtained a licence from the Royal College of Physicians, 1663. Admitted in 1676 a member of

Pembroke College, Cambridge, and took his degree of M.D., the same year. His first work 'Methodus Curandi Febres,' 1666, afterwards expanded into the 'Observationes Medicæ,' 1676, spread his reputation throughout Europe. He suffered considerably from gout and calculus. His personal experience enabled him to write his celebrated description of gout, which is still regarded as unsurpassed in its kind. Buried in St. James's Church, Westminster.

Deposited on loan, May 1902, by the President and Fellows of the Royal College of Physicians. (1321.)

Bust, face three-quarters to the right.

Dimensions.—29 ins. by 24 ins.

ALGERNON SYDNEY. *See* SIDNEY.

SIR HENRY SYDNEY. *See* SIDNEY.

JOHN ADDINGTON SYMONDS, 1840-1893.

Drawn by Carlo Orsi.

Born at Bristol, the son of an eminent physician of the same name. Educated at Harrow and at Magdalen College, Oxford, where he gained the Newdigate prize poem in 1860. He was a prolific and voluminous writer of essays, history, and poetry, in all of which he attained a high level, and as a critic or expositor of literature and history, his influence was stimulating and suggestive. His principal work was 'The History of the Italian Renaissance' completed in 1886. Died and was buried at Rome.

Presented, March 1906, by Mrs. Henry J. Ross. (1427.)

To the waist, facing the spectator, head resting on his hand.

Dimensions.—22 ins. by 18 ins.

ARCHIBALD CAMPBELL TAIT, D.D. 1811-1882.

Bust modelled in plaster by Sir Joseph Edgar Boehm, Bart., R.A.

Born in Edinburgh. Educated at the High School and Academy at Edinburgh, at the University of Glasgow, and at Balliol College, Oxford. In 1842 he succeeded Dr. Arnold in the Head Mastership of Rugby School. From 1849 for six years Dr. Tait held the Deanery of Carlisle, and in 1856 was Dr. Bloomfield's successor as Bishop of London. In 1862 he declined the Archbishopric of York, but accepted that of Canterbury in 1868. Dr. Tait presided over the Church Congress at Croydon in 1877, and the Conference of Anglican Bishops at Lambeth in 1878. Buried at Addington.

Purchased by the Trustees, March 1891. (859.)

ANOTHER PORTRAIT.

Drawn in crayons in 1867 by Louces Dickinson.

Purchased by the Trustees, March 1906. (1431.)

Head, face three-quarters to the right.

Dimensions—23½ ins. by 18½ ins.

CHARLES, FIRST BARON TALBOT. 1685-1737.

Painted by Jonathan Richardson.

Lord Chancellor. A descendant of the first, and ancestor of the present, Earl of Shrewsbury. His father was Bishop of Durham. Educated at Eton and at Oriel College, Oxford, and in 1701 was elected fellow of All Souls, and entered of the Inner Temple in 1707. On the accession of George I. he was returned to the House of Commons as member for Tregony, and in 1717 received the appointment of Solicitor-General to the Prince of Wales. In 1733 the Great Seal was entrusted to him as Lord Chancellor, and he was raised to the peerage as Lord Talbot. His untimely death in 1737 was a matter of regret and concern to all parties, for all had appreciated his great talents, his rising fame, and his most winning gentleness of manners.

Presented, May 1858, by the Hon. Mrs. John Chetwynd Talbot. (42.)

Half-length standing figure, in robes, face three-quarters to the right.

Dimensions.—54½ ins. by 48 ins.

SIR THOMAS NOON TALFOURD. 1795-1854.

Painted by Henry William Pickersgill, R.A.

Judge, essayist, and dramatist. Born at Reading, and educated at the grammar school there under Dr. Valpy. He was called to the Bar at the Middle Temple in 1821, and became serjeant-at-law in 1833. In 1835 appeared his successful drama of 'Ion,' and in the same year he was elected M.P. for his native town. In Parliament he originated measures for the security of literary copyright. In 1849 he was appointed a justice of the Common Pleas. Talfourd published numerous essays and other works, including biographies of Charles Lamb and William Hazlitt. He died very suddenly, being struck with apoplexy while delivering his charge to the grand jury at Stafford on March 13, 1854.

Purchased by the Trustees, March 1876. (417.)

Seated figure to below the knees, facing the spectator.

Dimensions.—55½ ins. by 43½ ins.

ANN TAYLOR (MRS. JOSEPH GILBERT), 1782-1866, and JANE TAYLOR, 1783-1824.

Painted in 1791 by their father, Isaac Taylor.

Writers of hymns and poetry for the young. Daughters of Isaac Taylor, engraver and nonconformist minister, and sisters to the author of 'The Natural History of Enthusiasm.' Both sisters were born in London, and spent their childhood at Lavenham, in Suffolk. They began writing hymns and verses at a very early age. In 1804 they published 'Original Poems for Infant Minds by Several Young Persons,' which obtained a wide and lasting popularity. This was followed in 1806 by 'Rhymes for the Nursery,' among which occurs the familiar 'Twinkle, Twinkle, Little Star.' Their 'Hymns for Infant Minds,' published in 1810, has gone through about one hundred editions in England and America. Ann Taylor married in 1812 the Rev. Joseph Gilbert, whom she survived, and died at Nottingham. Jane Taylor remained unmarried, and died at Ongar, in Essex.

Two small, full-length figures, painted in the garden at Lavenham, with figures of their parents and the younger children in the background.

Presented, January 1900, by Mrs. Josiah Gilbert, Marden Ash, Ongar. (1248.)

Dimensions.—17½ ins. by 13½ ins.

SIR HENRY TAYLOR, K.C.M.G. 1800-1886.

Painted in 1852 by George Frederick Watts, R.A.

Born at Bishop Middleham, co. Durham. In his early life was midshipman, critic, and dramatist; afterwards became a clerk in the Colonial Office. Author of 'Philip van Artevelde,' published in 1834, and other works in poetry and prose.

Presented, December 1895, by the artist. (1014.)

Half-length, facing the spectator.

Dimensions.—23½ ins. by 19½ ins.

ISAAC TAYLOR. 1787-1865.

A drawing by Josiah Gilbert.

A writer of many books on religious and philosophical subjects. Was born at Lavenham, in Suffolk, where his father, Isaac Taylor, the engraver, was residing, previous to his becoming a nonconformist Minister at Ongar, in Essex. After a course of study, he settled down to a busy literary life at Stanford Rivers, near Ongar, in Essex, where he died. His literary career, beginning in 1818 as a regular contributor to the 'Electric Review,'

extended over 40 years, during which he produced many volumes, of which the best-known were 'Natural History of Enthusiasm,' 'Fanaticism,' 'Spiritual Despotism,' 'Physical Theory of Another Life,' 'Saturday Evening,' and 'Spirit of the Hebrew Poetry.'

Presented, January 1892, by the artist. (884.)

Head, facing the spectator.

Dimensions.— $21\frac{1}{2}$ ins. by $16\frac{1}{2}$ ins.

JANE TAYLOR. *See* TAYLOR, ANN.

SIR ROBERT TAYLOR, 1714-1788.

Water-colour drawing by Ozias Humphry, R.A.

Architect. The son of a London stonemason, apprenticed to Sir Henry Cheere, the sculptor, and studied at Rome. The monuments to Cornwall and Guest in Westminster Abbey, 1743-6, are his work. He afterwards devoted himself to architecture, and designed and built many private houses and public buildings in London and the country. Architect to the Bank of England, 1776-81 and 1783, and Sheriff of London, 1782-3. He amassed a large fortune, the bulk of which was left for a foundation at Oxford, the Taylor Institution, for teaching modern European languages. Died and buried in London. Commemorated by a tablet in Poet's Corner, Westminster Abbey.

Purchased by the Trustees, May 1902. (1323.)

Half length, in red robe, face almost profile to right.

Dimensions.— $8\frac{1}{4}$ ins. by 7 ins.

THOMAS TAYLOR. 1758-1835.

Painted by Richard Evans.

Known as the 'Platonist.' Translator of Plato, Pausanias, and Aristotle. Born in London, and educated at St. Paul's School; was for some years a clerk in Lubbock's Bank, and afterwards assistant-secretary to the Society for the Encouragement of Arts, Manufactures, and Commerce. During the latter part of his life he devoted himself entirely to translating the works of Greek authors.

Presented, July 1873, by George Scharf, Esq., F.S.A. (374.)

Seated figure, to the knees, facing the spectator.

Dimensions.— $13\frac{1}{4}$ ins. by $10\frac{1}{2}$ ins.

GEORGE WATSON TAYLOR, M.P. *See* page 500.

RICHARD GRENVILLE, EARL TEMPLE, K.G. 1711-1779.

Painted in 1760 by William Hoare, of Bath, R.A.

Statesman. Eldest son of Richard Grenville, Esq., of Wotton, and Hester Grenville, Viscountess Cobham, who was created Countess Temple in her own right; brother of the Right Hon. George Grenville, M.P. Educated at Eton. He sat in Parliament as member for Buckingham from 1734 to 1752, when he succeeded to the peerage. He took a prominent part in political affairs, and was Lord Privy Seal in the administration of Lord Chatham. He died at Stowe.

Purchased by the Trustees, May 1868. (258.)

Seated figure, to below the knees, face three-quarters to the right.

Dimensions.—49½ ins. by 39½ ins.

ANNE CHAMBERS, COUNTESS TEMPLE. 1709-1777.

Drawn in 1770 by Hugh Douglas Hamilton, R.H.A.

Daughter of Thomas Chambers, of Hanworth; married, 1737, Richard Grenville, Earl Temple, K.G. She was a highly accomplished lady, and a volume of her poems was printed at Strawberry Hill, in 1761.

Purchased by the Trustees, July 1867. (246.)

To the waist, in profile to the left.

Dimensions.—Oval, 9½ ins. by 7½ ins.

SIR WILLIAM TEMPLE, BART. 1628-1699.

Painted by Sir Peter Lely.

An eminent writer and diplomatist; the son of Sir John Temple, Master of the Rolls in Ireland. Born in London. He was educated at Penshurst, and at Emmanuel College, Cambridge. His eminent talents for negotiation were shown in several important transactions, and above all in the celebrated triple alliance between England, Sweden, and Holland, which was concluded in 1668, and mainly due to his energy, judgment and address. Twice in his life he refused the great office of Secretary of State. He rather chose to pass his time at his country seat of Moor Park, in Surrey, applying himself in part to horticultural improvement, and in part to literary studies. Dr. Johnson observes of his compositions that Sir William Temple was the first writer who gave cadence to English prose. His letters were edited by Swift, of whom he had been the first patron. He died at Moor Park.

Purchased by the Trustees, August, 1862. (152.)

To the waist, face three-quarters to the right.

Dimensions.—28½ ins. by 23½ ins.

ALFRED, FIRST BARON TENNYSON. 1809-1892.

A chalk drawing from the life by M. Arnault, a French artist.

Poet laureate. Born at Somerby, in Lincolnshire. Published in 1827, with his brother, 'Poems by Two Brothers.' Afterwards published successive volumes of verse, including several famous poems, such as 'In Memoriam,' 'Maud,' 'The Idylls of the King,' etc., and dramas, such as 'Queen Mary,' 'Harold,' etc. Buried in Westminster Abbey.

Presented, December 1894, by Emily, Lady Tennyson. (970.)

Half-length, face three-quarters to the right.

Dimensions.—20½ ins. by 16½ ins.

(a.) ANOTHER PORTRAIT.

A marble bust, copied by Mary Grant from the original, sculptured from life in 1857 by Thomas Woolner, R.A.

Presented, November 1893, by his son Hallam, Lord Tennyson, for whom the copy was made. (947.)

(b.) ANOTHER PORTRAIT.

Painted by George Frederick Watts, R.A.

Presented, December, 1895, by the artist (1015.)

Half-length, facing the spectator.

Dimensions.—23½ ins. by 19½ ins.

(c.) ANOTHER PORTRAIT.

Posthumous bust, modelled in plaster by Francis J. Williamson.

Presented, November 1898, by the artist. (1178.)

CHARLES ABBOTT, FIRST BARON TENTERDEN. 1762-1832.

Painted by John Hollins, A.R.A., after William Owen, R.A.

Judge. Born at Canterbury, the son of a hairdresser, and educated at the grammar school in that city, and at Corpus Christi, Oxford. He was called to the bar at the Inner Temple in 1796, and was much employed as Counsel for the Crown in State prosecutions. In 1801 he was elected Recorder of Oxford, and in January 1816 accepted a judgeship in the Court of Common Pleas. Three months later he became Chief Justice of the King's Bench, and fulfilled the duties of that office with much ability and distinction until his death. He was raised to the peerage in 1827.

Copied in 1850, from a picture painted when he was Chief Justice.

Presented, May 1877, by the Honourable Society of Judges and Serjeants-at-Law, to whom it had been given by John Henry, 2nd Baron Tenterden, in 1850. (481.)

Seated figure to below the knees, in Judge's robes, face three-quarters to the left.

Dimensions.—55 ins. by 43 ins.

WILLIAM MAKEPEACE THACKERAY. 1811-1863.

A terra-cotta bust; moulded from a plaster model by Joseph Durham, A.R.A.

Satirist, novelist, and humourist. Born at Calcutta, and educated at the Charterhouse and Trinity College, Cambridge. He studied as an artist and for the law. Contributed various writings to 'Fraser's Magazine.' Among his principal works were 'Vanity Fair' (commenced as a serial) in 1847, 'Pendennis,' 1848; 'Esmond,' 1852; 'The Newcomes,' 1853; 'The Virginians,' 1857. His 'English Humourists' and 'The Four Georges' were delivered as lectures in England and in the United States of America. In 1860 he became editor of the 'Cornhill Magazine,' in which appeared the 'Adventures of Philip.' He died at Kensington, and was buried at Kensal Green.

Presented, March 1878, by Messrs. Henry Graves & Co., Pall Mall. (495.)

(a.) ANOTHER PORTRAIT.

Painted by Samuel Laurence.

This portrait corresponds with the finely finished crayon drawing presented by Thackeray to Sir Frederick Pollock.

Purchased by the Trustees, July 1884, from the artist's studio, where it remained at the time of his death in February 1884. (725.)

Bust, nearly in profile to the right.

Dimensions.—29½ ins. by 24½ ins.

(b.) ANOTHER PORTRAIT.

A bust, modelled by J. Devile.

As a boy, at the age of 13 or 14.

Electrotyped from a cast in plaster, in the possession of his daughter, Mrs. Richmond Ritchie. The mould was taken at his mother's residence in Devonshire, when he was home for his holidays.

Presented, March 1881, by Leslie Stephen, Esq. (620.)

(c.) ANOTHER PORTRAIT.

Plaster cast from the statuette modelled by Sir Joseph Edgar Boehm, Bart., R.A.

Presented, November 1900, by Mrs. Wylie in memory of her husband, Charles James Wylie, Esq. (1282.)

ARTHUR GORING THOMAS, 1850-1892.

Drawn in red chalks by Francis Inigo Thomas.

Musical composer. Born at Ratton Park, Sussex, and educated at Haileybury College. Composer of many popular songs, and of the operas 'Esmeralda,' 'Nadeshda,' and others. Died in London.

Presented, March 1902, by the artist. (1316.)

To the waist, face three-quarters to the right.

Dimensions.—7 ins. by 5 ins.

JAMES THOMSON. 1700-1748.

Painted in 1746 by John Patoun.

Poet. The son of a minister of the Church of Scotland; born at Ednam, in Roxburghshire. First educated at the grammar school of Jedburgh, and afterwards at the University of Edinburgh. His first intention of entering holy orders was diverted by some encouragement from friends to cultivate poetry, and to try his fortune in London. On arriving there in 1726 he at once disposed of his manuscript poem of 'Winter.' Those of 'Summer' and 'Spring' were published in the two succeeding years. 'Autumn,' which completed the 'Seasons,' did not appear till 1730. Thomson travelled in Italy with the son of Lord Chancellor Talbot, and on his return published a poem upon 'Liberty.' His tragedy of 'Tancred and Sigismunda' was produced in 1745. His latest poem was the 'Castle of Indolence.' Died at Richmond in Surrey.

Presented, April 1857, by the grand-niece of the poet, Miss Bell, of Spring Hall, Coldstream. (11.)

Bust, face three-quarters to the right.

Dimensions.—29½ ins. by 24 ins.

SIR JAMES THORNHILL. 1675-1734.

Painted by himself at an early age.

Sergeant-painter. Born at Melcombe Regis in Dorsetshire of a county family. Studied painting under his relative, Thomas Highmore, then sergeant-painter. He was employed on important decorative paintings by Queen Anne at Hampton Court, Greenwich, and Windsor, and was selected to decorate the interior of the dome of St. Paul's Cathedral with paintings from the life of St. Paul. He also carried out numerous decorative paintings on a large scale in the mansions of the nobility and gentry, and at Oxford University. Thornhill was the first to submit to the Government a scheme for the foundation of a royal academy of painting. In 1711, when the first academy of painting was opened in Great Queen Street, Lincoln's Inn Fields, under the presidency

of Sir Godfrey Kneller, Thornhill was one of the first elected governors. Appointed sergeant-painter and knighted in 1720. From 1722 to 1734 he sat as M.P. for Melcombe Regis. Died at the family seat of Thornhill in Dorsetshire, which he had repurchased.

Purchased by the Trustees, May 1900. (1261.)

To the waist, face three-quarters to the left.

Dimensions.— $29\frac{1}{2}$ ins. by $24\frac{1}{2}$ ins.

FOR ANOTHER PORTRAIT, *see* page 479.

JOHN THURLOE. 1616-1668.

Painted, probably, by William Dobson.

Secretary of State to Oliver Cromwell and to Richard Cromwell. Born at Abbots Roding, Essex. His collection of State Papers, which were first published in 1742, contain the most authentic records of affairs in England from 1638 to 1660.

Presented, March 1896, by William Henry Alexander, Esq. a Trustee of the Gallery. (1033.)

Standing figure to the knees, face three-quarters to the right.

Dimensions.—49 ins. by $39\frac{1}{2}$ ins.

EDWARD, FIRST BARON THURLOW. 1732-1806.

Painted in 1806 by Thomas Phillips, R.A.

Lord Chancellor. Son of the Rev. Thomas Thurlow. Born at Little Ashfield, Suffolk, and educated at Canterbury and Caius College, Cambridge. He was called to the Bar at the Inner Temple in 1754, and elected M.P. for Tamworth in 1768. In Parliament he was an able and strenuous supporter of Lord North's policy towards the American colonists. He was appointed Solicitor-General in 1770, Attorney-General in 1771, and Lord Chancellor in 1778. He held the seals during the remainder of Lord North's administration, and after a brief retirement in 1783, during the existence of the Coalition Ministry, resumed office under Pitt; in 1792, in consequence of serious differences with the Prime Minister, he resigned the Chancellorship, and withdrew from public life. He died at Brighton.

Purchased by the Trustees, November 1867. (249.)

Seated figure to the waist, face three-quarters to the left.

Dimensions.—29 ins. by 24 ins.

ANOTHER PORTRAIT.

Painted in 1806 by Thomas Phillips, R.A.

Presented, July 1900, by Lawrence J. Baker, Esq. (1264.)

Seated figure to below the knees, face nearly full, slightly to right.

Dimensions.—49 ins. by 39 ins.

GEORGE TIERNEY, P.C. 1761-1830

A marble bust, sculptured in 1822 by William Behnes.

Statesman. Born at Gibraltar. Of Irish extraction, and the son of a Spanish merchant. Educated at Eton and at Peterhouse, Cambridge, where he took the degree of LL.B. in 1784. He obtained a seat in the House of Commons for Colchester, 1788, respecting which there was considerable controversy. In 1796, at the dissolution of Parliament, he was invited to stand for Southwark, and after a determined opposition from Mr. Thellusson, a director of the East India Company, he carried the election. In the House of Commons, speaking with especial weight and knowledge on all questions of finance, Tierney became a frequent and applauded debater. During the secession of Fox he was commonly considered as the leader of the scanty ranks of the remaining Opposition. In May 1798 an angry discussion having arisen between himself and Pitt, a duel ensued on Wimbledon Common, but neither party was wounded. In 1803 Tierney joined the administration of Addington as Treasurer of the Navy. In 1806 he also held office under Lord Grenville, and in 1827 under Canning, and he finally retired with Lord Goderich in January 1828. He died suddenly whilst seated in his library.

Presented, April 1864, by his son, George Tierney, Esq. (173.)

JOHN TILLOTSON, D.D. 1630-1694.

Painted by Mary Beale.

Archbishop of Canterbury. Born at Sowerby, near Halifax; the son of a wealthy clothier, and brought up a strict Calvinist. Educated at Clare Hall, Cambridge, where he became one of the fellows. His first sermon, whilst he yet adhered to the Presbyterians, bears date 1661. He submitted to the Act of Uniformity, and was chosen Preacher to the Society of Lincoln's Inn. In 1672 he became Dean of Canterbury. Dr. Tillotson, together with Dr. Burnet, attended William, Lord Russell, on the scaffold in 1683. In 1689 he resigned the Deanery of Canterbury for that of St. Paul's, and on the deprivation of Sancroft was consecrated Archbishop of Canterbury, the ceremony taking place at Bow Church, May 1691. The first volume of his collected sermons was published in 1695, the fourteenth and last in 1704. They have enjoyed a high reputation, and been frequently reprinted.

Purchased by the Trustees, February 1860. (94.)

To the waist, in episcopal robes, face three-quarters to the left.

Dimensions.—35 ins. by 27 ins.

SIR NICOLAS CONYNNGHAM TINDAL. 1776-1846.

Painted in 1840 by Thomas Phillips, R.A.

Judge. Born at Moulsham, near Chelmsford, where his father was an attorney. Educated at Trinity College, Cambridge. He proceeded M.A. in 1802, and entered Lincoln's Inn. His knowledge of law and his reasoning talent procured him many pupils, among whom were Lords Brougham and Wensleydale. At the recommendation of the former he was selected in 1820 as one of the counsel for Queen Caroline. He was appointed by Lord Liverpool Solicitor-General in 1826, and knighted. In June 1829 he became Chief Justice of the Common Pleas, and presided over that court during the remainder of his life.

Presented, May 1877, by the Honourable Society of Judges and Serjeants-at-Law. (482.)

Seated figure, in judge's robes, facing the spectator.

Dimensions.—55½ ins. by 43½ ins.

JOHN HORNE TOOKE. 1736-1812.

Painted by Thomas Hardy.

Politician and writer. The son of a poulterer, John Horne, in Newport Street, Soho. Educated at Westminster and Eton, and at St. John's College, Cambridge. He was ordained, in accordance with his father's wishes; but his own attachment to the law proving insuperable, he began, in 1773, to study for the Bar. At this period he rendered important legal services to Mr. William Tooke in defending his estates at Purley, near Godstone, in Surrey, and being nominated his heir, assumed his family name. Horne Tooke was politically associated with Wilkes, and took a vehement part in discussing the American war. During an imprisonment for libel in 1777 he commenced a series of observations on certain grammatical points in the English language, which constituted the basis of his book entitled *Περα Προοιωντα*, and more commonly known as 'The Diversions of Purley.' This was published in two parts, the first in 1786, and the second in 1805. In 1794 Horne Tooke was arrested on a charge of high treason; and after a celebrated trial which lasted six days, and during which he distinguished himself by his quickness and presence of mind, he was acquitted. In 1801 he was, through the influence of Lord Camelford, returned to Parliament for Old Sarum; but in the ensuing session an Act was passed in reference to his case, disqualifying any one in holy orders from sitting in the House of Commons. This excluded him from active politics, and he passed the remainder of his life in retirement at Wimbledon.

Purchased by the Trustees, May 1857. (13.)

To the waist, face three-quarters to the right.

Dimensions.—29½ ins. by 24½ ins.

GEORGE BYNG, FIRST VISCOUNT TORRINGTON, K.B. 1663-1733.

Painted by Jeremiah Davison.

Admiral. Born at Wrotham, in Kent. He entered the navy as a King's letter boy in 1678, and became a captain in 1688. Commanded the 'Hope,' 70-gun ship, in the battle off Beachy Head 1690, and the 'Royal Oak' in 1692. He was promoted to the rank of rear-admiral 1703; commanded the attacking squadron at the capture of Gibraltar 1704, and a division of the fleet in the battle off Malaga, for which service he was knighted. He commanded the fleet at the taking of Alicante in 1706, and was admiral-in-chief at the important victory over the Spanish fleet off Cape Passaro, on the coast of Sicily, in 1718. He was raised to the dignity of baronet in 1715, and to the peerage as Viscount Torrington in 1721. His long and brilliant career in the naval service of his country was closed in the most honourable manner as the head of that profession at home, for he was First Lord of the Admiralty at the period of his death.

Presented by George, 7th Viscount Torrington, June 1857. (14.)

Full-length standing figure, in coronation robes, face three-quarters to the right.

Dimensions.—79 ins. by 56 ins.

GEORGE CAREW, EARL OF TOTNES. 1555-1629.

Painted by George Geldorp.

Son of George Carew, D.D., Dean of Exeter. He was appointed President of Munster in 1600, and suppressed the rebellion of the Earl of Desmond. He was created Earl of Totnes in 1626. The authorship of 'Pacata Hibernia, or the History of the late Wars in Ireland,' published in 1633, has been erroneously ascribed to him; it was compiled from his papers by his reputed son, Sir Thomas Stafford.

Purchased by the Trustees, July 1875. (409.)

Half-length standing figure, face three-quarters to the right.

Dimensions.—49 ins. by 39 ins.

CHARLES, SECOND VISCOUNT TOWNSHEND, K.G., 1674-1738.

Painted by Sir Godfrey Kneller.

Eminent statesman. Educated at Eton and King's College, Cambridge. Succeeded his father as Viscount in 1687, and early in life joined the Whig party. Made a Privy Councillor in 1708, and Captain of the Yeomen of the Guard. In 1709 he was accredited ambassador and plenipotentiary to the States-General at the Hague, and from that time took a conspicuous part in

framing various treaties relating to the northern states of Europe and securing the Hanoverian succession. On the accession of George I. he was made a Secretary of State and for many years shared the government of England with Sir Robert Walpole, whose sister he had married. He continued to play a principal part, as the chief politician of his day, and in spite of many fluctuations in his success retained his power until 1730, when he found himself in disagreement on foreign politics with Walpole and Queen Caroline, and retired to his seat at Rainham in Norfolk, where in died.

Purchased by the Trustees, March 1904. (1363.)

Standing figure to the knees, three-quarters to the right.

Dimensions.—48 ins. by 38½ ins.

JOHN TRADESCANT, THE YOUNGER. 1606-1662.

Painted in 1652, painter uncertain.

Son of John Tradescant, a collector of rarities and founder of a museum and physic garden at Lambeth, known as 'Tradescant's Ark,' which was regarded as one of the curiosities of his age, and was the first of its kind to be founded in this country. The younger Tradescant gave his collections after his death to his friend, Elias Ashmole, who in his turn bequeathed them to the University of Oxford, where they still form the nucleus of the Ashmolean Museum.

Purchased by the Trustees, February 1897. (1089.)

To the waist in white shirt and black dress, face three-quarters to the left.

Dimensions.—31 ins. by 23 ins.

SIR GEORGE TREBY. 1644-1700.

Drawn and engraved from the life in 1700 by Robert White.

Judge. Born at Plympton, Devonshire; educated at Exeter College, Oxford, and called to the Bar at the Middle Temple. In 1680 he was knighted and elected Recorder of London, but deprived of that office in 1685 for his vigorous defence of the City Charter when it was repudiated by the King. He was, however, restored by William III. He was one of the counsel for the Seven Bishops in 1688. In 1689 Treby became Solicitor-General, in the following year Attorney-General, and in 1692 was raised to the bench as Chief Justice of the Common Pleas, which position he held until his death. He died at Kensington, and was buried in the Temple Church.

Purchased by the Trustees, March 1881. (638.)

To the waist, in judge's robes, face three-quarters to the right.

Dimensions.—15½ ins. by 11½ ins.

JONATHAN TRELAWNEY, BISHOP OF BRISTOL. See page 478.

SARAH TRIMMER. 1741-1810.

Painted by Henry Howard, R.A.

Educational writer. Sarah, the daughter of Joshua Kirby, a painter and writer on perspective, was born at Ipswich. On arriving in London, she was introduced to Dr. Johnson, Hogarth, and Gainsborough. Miss Kirby afterwards resided at Kew with her father, when he became clerk of the works to the Palace. At the age of twenty-two she married Mr. James Trimmer, of Brentwood. She wrote many popular works intended for the moral and religious instruction of the juvenile classes, and was an early supporter and promoter of Sunday Schools. Her principal literary works are 'Sacred History, selected from the Scriptures,' 'The Guardian of Education,' 'An Easy Introduction to the Knowledge of Nature,' 'Help to the Unlearned,' and 'Family Sermons Selected.' Buried at Ealing, in Middlesex.

Purchased by the Trustees, May 1888. (796.)

Seated figure, to below the waist, face three-quarters to the left.

Dimensions.—35½ ins. by 27½ ins.

THOMAS WILDE, FIRST BARON TRURO. 1782-1855.

Painted by Thomas Y. Gooderson, after Sir Francis Grant, P.R.A.

Lord Chancellor. Born in London, the son of a solicitor, and educated at St. Paul's School; he practised as a solicitor for some years, and was called to the Bar in 1817. In 1821 he took part in the defence of Queen Caroline, and in 1831 entered Parliament as member for Newark. He was appointed Solicitor-General in 1839, and Attorney-General in 1841, and in 1846 was raised to the Bench as Chief Justice of the Common Pleas. In 1850 he became Lord Chancellor, but held that office only until February 1852, when Lord John Russell's government resigned. He was the author of various law reforms.

Presented, May 1877, by the Honourable Society of Judges and Serjeants-at-Law, to whom it had been given by Baroness Truro in 1851. (483.)

Seated figure to below the knees, face three-quarters to the right.

Dimensions.—55 ins. by 43 ins.

CHARLES TURNER, 1774-1857.

Drawn in chalks by himself.

Mezzotint - engraver. Born at Woodstock in Oxfordshire.

Studied at the Royal Academy, and adopted engraving as a profession, working principally in mezzotint, of which art he was one of the most distinguished exponents. He was associated with J. M. W. Turner, R.A., in the earlier stages of the 'Liber Studiorum.' Buried at Highgate.

Purchased by the Trustees, March 1902. (1317.)

Half length, face three-quarters to the right.

Dimensions.—30 ins. by 24½ ins.

FRANCIS TURNER, D.D. Died 1700.

Painted probably by Mary Beale.

Bishop of Ely. Nonjuror. Son of Thomas Turner, Dean of Canterbury. Educated at Winchester. Became Master of St. John's College, Cambridge, 1670. In 1683 he was made Dean of Windsor, and promoted successively to the sees of Rochester and Ely. He was one of the Seven Bishops committed to the Tower in 1688. On the accession of William and Mary he declined in common with many others to take the oaths required by Act of Parliament, April 24, 1689, and was consequently deprived of his bishopric. He published 'A Vindication of the late Archbishop Sancroft and his Brethren.'

Transferred from the British Museum, June 1879. (573.)

To the waist, face three-quarters to the right.

Dimensions.—29½ ins. by 24 ins.

For ANOTHER PORTRAIT, see page 478.

JOSEPH MALLORD WILLIAM TURNER, R.A. 1775-1851.

Drawn in coloured chalks by Charles Turner.

Famous landscape painter. Born in London, and son of a barber in Maiden Lane, Covent Garden. Shewed an early power of drawing, and studied under Thomas Malton and Edward Dayes, and at the Royal Academy. Many of his early drawings were made for 'The Copperplate Magazine,' and similar publications. Subsequently he became one of the greatest landscape painters in the world, both in oils and water-colours. He was elected an Associate of the Royal Academy in 1799, and an Academician in 1802. By his will he left 362 pictures, 135 water-colour sketches, and innumerable studies to the National Gallery, besides a large legacy to the Royal Academy. Buried in St. Paul's Cathedral.

Purchased by the Trustees, November 1898. (1182.)

To the waist, in profile to the right.

Dimensions.—13 ins. by 8½ ins.

ANOTHER PORTRAIT.

Painted in 1792 in water-colours by himself.

Presented, January 1902, in memory of William Cosmo Monkhouse, Esq., by some of his friends. (1314.)

To the waist, face three-quarters to the right.

Dimensions.— $3\frac{1}{2}$ ins. by $2\frac{3}{4}$ ins. (oval).

For ANOTHER PORTRAIT, *see* page 503.

JOHN TYNDALL, F.R.S., 1820-1893.

Painted by John McLure Hamilton.

Natural philosopher and professor. Born in Ireland. First employed on the ordnance survey of England and Ireland, and later as a railway engineer. After study in Germany he devoted himself entirely to original research in natural science. In 1853 he became a colleague of Faraday as professor of natural philosophy in the Royal Institution, and in 1867 succeeded Faraday as superintendent thereof. His lectures were lucid and popular, and always well attended. The bulk of them were published in book form as 'Heat as a Mode of Motion,' 'Light,' 'On Sound,' etc., all forming important contributions to natural science. Resided at Haslemere, and also in Switzerland, where he was a keen mountaineer and student of Alpine phenomena.

Presented, January 1901, by Mrs. Tyndall. (1287.)

Seated figure to the knees, in profile to the left.

Dimensions.— $17\frac{1}{2}$ ins. by $23\frac{3}{4}$ ins.

PATRICK FRASER TYTLER. 1791-1849.

Painted in 1845 by Margaret Carpenter.

Historian. Son of Alexander Fraser Tytler, Lord Woodhouselee. Born at Edinburgh and educated at the High School and University of that city. He studied for the law, but soon abandoned it and devoted himself to literature. He was the author of many valuable historical productions, the best known of which, the 'History of Scotland,' is a standard work. In 1844 he received a pension of 200*l.* a year in acknowledgment of his literary services.

Purchased by the Trustees, February 1867. (226.)

Half-length seated figure, face slightly to the left.

Dimensions.—35 ins. by $27\frac{1}{2}$ ins.

RICHARD TALBOT, DUKE OF TYRCONNELL, P.C. 1630-1691.

Attributed to Hyacinthe Rigaud.

Viceroy of Ireland. Youngest son of Sir William Talbot, of Carton, Co. Kildare. He served as a Royalist in the Irish army,

and after the fall of Drogheda in 1649 escaped abroad. At the Restoration he attached himself to the service of the Duke of York, under whom he fought in the action off Lowestoft, 1665. On the accession of James II. to the throne he was placed in command of the army in Ireland and created Earl of Tyrconnell, and in 1687 he was appointed Viceroy. He attended James II. in Ireland and was created a Duke in the Irish Peerage in 1689. On the departure of James for France, after his defeat at the Boyne in 1690, he nominated Tyrconnell his Lord Lieutenant and commander-in-chief. Tyrconnell, however, died shortly after the battle of Aughrim, and was buried in Limerick Cathedral.

Purchased by the Trustees, May 1907. (1466.)

Standing figure to the waist, in armour and a red cloak, face three-quarters to the left.

Dimensions.—15½ ins. by 35 ins.

SIR HENRY UNTON. Died 1596.

Painter unknown.

Statesman and soldier. Ambassador from Queen Elizabeth to Henry IV. of France. He was the son of Sir Edward Unton (or Umpton), K.B., and grandson, on his mother's side, of Edward Seymour, the Protector Somerset. He was born at Wadley, near Faringdon, in Berkshire, and educated at Oriel College. Sir Christopher Hatton, Lord Chancellor, recommended him to Queen Elizabeth, who conferred knighthood upon him in 1586, and sent him, in the quality of 'Ambassador Liègers,' to the King of France, where he behaved 'stoutly' in defence of his royal mistress, by challenging the Duke of Guise in 1592. He corresponded freely with Lord Burghley on matters of diplomacy, and received instructions from the Queen herself. Soon after a prolonged audience which he had with Henry IV. at Concy le Château, February 13, 1596, Unton was taken ill in the King's camp before La Fère, and died there March 23rd. His body was carried to Wadley and buried in Faringdon Church, where a monument was erected to his memory.

Purchased by the Trustees, March 1884. (710.)

A series of pictures in one group of various scenes in his career.

Dimensions.—28 ins. by 62½ ins.

JAMES USSHER, D.D. 1580-1656.

Painted at the age of 74 by Sir Peter Lely.

Archbishop of Armagh. Born at Dublin, and educated there at Trinity College. In 1601 he took holy orders, and visited England for the purpose of collecting books for the College library. In 1615 he was employed to draw up the Articles for

the Irish Church, and in 1621 was consecrated Bishop of Meath. His abilities were highly valued by King James, by whom he was translated to the primacy of Ireland. When the rebellion broke out in Ireland he was plundered of everything except his library. He quitted his native country in 1640 and never saw it again. King Charles conferred on him the bishopric of Carlisle, but he resided principally at Oxford and preached frequently before the King. He vainly endeavoured to assist the King in making a treaty with the Parliament at the Isle of Wight. He witnessed from a neighbouring house-top the last moments of King Charles on the scaffold, from the effects of which he never recovered. He died at Reigate, in Surrey, and was interred with great pomp, at Cromwell's expense, in Westminster Abbey. This funeral was the only occasion on which the liturgical service was heard within the Abbey during the Commonwealth.

Transferred, June 1879, from the British Museum. (574.)

To the waist, face three-quarters to the right.

Dimensions.—29 $\frac{3}{4}$ ins. by 25 ins.

CAPTAIN GEORGE VANCOUVER, R.N. 1750-1798.

Painted probably by Lemuel Francis Abbott.

Discoverer. Served as a midshipman under Captain Cook, and was with him, February 1779, at the time of his death in Owyhee. After much active service in the West Indies, under Rodney, Vancouver was appointed in 1791 to command a voyage of discovery to ascertain the existence of any navigable communication between the North Pacific and Atlantic Oceans. He died at Petersham, where a tablet was erected to his memory by the Hudson's Bay Company. The well-known island on the north-western coast of America perpetuates his name.

Purchased by the Trustees, June 1878. (503.)

Half-length seated figure, face three-quarters to the right.

Dimensions.—43 $\frac{1}{4}$ ins. by 33 $\frac{1}{2}$ ins.

SIR ANTHONY VAN DYCK, 1599-1641.

Painted about 1620 by himself.

The famous painter. Born at Antwerp. For some time an assistant to Rubens. After residing some years in Italy he returned to Antwerp, and subsequently in 1632 was summoned to England as court painter to Charles I. Died prematurely, and buried in St. Paul's Cathedral.

Deposited on loan, March 1901, by the Trustees and Director of the National Gallery. (1291.)

Bust, three-quarters to the left.

Dimensions.—22 $\frac{1}{4}$ ins. by 19 ins.

SIR HENRY VANE, THE ELDER. 1589-1654

Painter uncertain.

Of Raby Castle, Durham. Knighted by James I., 1611. Cofferer of the Household to Charles I., and afterwards Comptroller of the Household. Ambassador to the King of Sweden, 1631. Lord High Admiral of England, 1632. Treasurer of the Household and principal Secretary of State for life, 1639. Lost his favour with the King through his share in the prosecution of his rival, the Earl of Strafford. Died in retirement at Raby Castle after opposing the King's trial and execution.

Purchased by the Trustees, February 1898. (1118.)

To the waist, in black dress, slashed with white, head three-quarters to the right.

Dimensions.—25 ins. by 21½ ins.

SIR HENRY VANE, THE YOUNGER. 1612-1662.

Painted by William Dobson.

Puritan. Son of Sir Henry Vane, of Raby Castle, Durham. Educated at Westminster School and Magdalen Hall, Oxford. At Geneva he first imbibed republican and puritanical principles. He visited New England, and for a while acted as Governor of Massachusetts. On his return, in 1639, he was associated with Sir William Russell in the important and profitable office of Treasurer of the Navy, a post which he afterwards held alone. In the year following he was knighted, and elected a member of Parliament, when he and his father took a prominent part in the prosecution of Strafford. He was also violently opposed to Archbishop Laud. He went on behalf of the Parliament to Scotland to invite assistance against the King, and in 1643 became the "great contriver" and promoter of the Solemn League and Covenant, and in the following year was mainly instrumental in carrying the Self-denying Ordinance. Cromwell, to whom Vane was never reconciled, ejected him from the House in 1653 when the Long Parliament was dissolved. Clarendon admits his powers of discernment. Burnet described him as "a gloomy fearful man." After suffering imprisonment in Carisbrook Castle he withdrew to Raby, and was living there at the time of the Restoration. He wrote some mystic books and had many fanatical followers. Without having taken any direct part in the death of the King, Vane was brought to trial, condemned and executed on Tower Hill.

Transferred, June 1879, from the British Museum. (575.)

Bust, face three-quarters to the right.

Dimensions.—29½ ins. by 24½ ins.

JOHN VARLEY. 1778-1842.

Drawn in pencil by William Blake.

Water-colour painter. Born at Hackney. Received his education from Joseph Charles Barrow, a painter in Holborn. Afterwards he became recognised as one of the finest and most original landscape painters in water-colours, and as a teacher he has been described as the backbone of English water-colour painting. Varley was a student of astrology, and claimed a gift of prophecy. In 1819 he became acquainted with William Blake, the visionary artist, and the two kindred spirits became great friends.

Presented, March 1899, by Godfrey E. P. Arkwright, Esq. (1194.)

Bust, face three-quarters to the right.

Dimensions.—10 $\frac{1}{4}$ ins. by 7 $\frac{3}{8}$ ins.

HORACE, BARON VERE OF TILBURY. 1565-1635.

Painted by Michiel Jansz van Miereveldt.

Grandson of John, 15th Earl of Oxford, and younger brother of Sir Francis Vere. Born at Kirby Hall, in Essex. He served with his brother in the Netherlands, and had a considerable share in the victory of Nieuport, and also in the defence of Ostend. In the reign of James I. he commanded the forces sent to the assistance of the Elector Palatine, and effected a memorable retreat from Spinola, the Spanish General. He was present at the siege and surrender of Breda. He was the first person raised to the peerage by Charles I. For his splendid military services he was created, 24th July, 1625, Baron Vere of Tilbury. His last important action was the siege of Maastricht, which was captured August, 1632. He died suddenly whilst dining with Sir Henry Vane at Whitehall, and was buried, under the same monument with his brother Francis, in Westminster Abbey.

Purchased, June 1889, by the Trustees. (818.)

Half-length, in armour, face three-quarters to the right.

Dimensions.—33 $\frac{1}{2}$ ins. by 25 $\frac{1}{2}$ ins.

PETER VERMIGLI OR VERMILIUS (PETER-MARTYR). 1500-1562.

Painted in 1560 by Hans Asper.

A celebrated Protestant reformer; born of a distinguished Florentine family. He was educated for the cloister, and became one of the regular canons of St. Augustine. His conversion was effected at Naples, through the acquaintance with Juan Valdes, a Spaniard. On publicly avowing his new doctrine, he fled to Switzerland in 1542, and thence proceeded to Strasburg, where he was appointed Professor of Divinity. Being invited to England by Cranmer, he arrived in this country in 1547, and was

graciously received by the new King, Edward VI. He was appointed lecturer upon the Holy Scriptures at Oxford, and became a Canon of Christ Church in 1551. On the accession of Queen Mary, he took refuge in Lambeth Palace, and soon after resumed his professorial chair at Strasburg. In 1556 he accepted the Professorship of Theology at Zurich, and accompanied Beza to the conference of Poissy, in France. Peter-Martyr, as Vermigli is more generally called, died at Zurich.

Purchased by the Trustees, April 1865. (195.)

Half-length, face three-quarters to the right.

Dimensions.— $24\frac{1}{2}$ ins. by $20\frac{1}{2}$ ins.

EDWARD VERNON. 1684-1757.

Painted by Thomas Gainsborough, R.A.

Eminent naval commander. Son of James Vernon, Secretary of State; obtained great popular favour for the capture of Portobello with six ships in 1739, and the siege, though unsuccessful, of Cartagena, in the following year. Died in Suffolk.

Purchased by the Trustees, November 1891. (881.)

Standing figure to the knees, face three-quarters to the right.

Dimensions.— $48\frac{1}{2}$ ins. by $39\frac{1}{2}$ ins.

GEORGE VERTUE, F.S.A. 1684-1756.

Painted in 1738 by Jonathan Richardson.

Engraver and antiquary. Born in London. Practised engraving under Vander Gucht, and attended Kneller's academy for the study of the human figure, 1711. Lord Somers engaged him to engrave a portrait of Archbishop Tillotson, and on the accession of George I. Vertue's engraving of that monarch acquired a considerable popularity. In 1717 he was appointed engraver to the Society of Antiquaries, and was indefatigable in his researches after authentic portraiture. He was buried in the cloisters of Westminster Abbey, where a tablet was erected to his memory. The famous work of Horace Walpole, 'Anecdotes of Painting in England,' was based entirely on notes that Vertue had collected with a view to publication, and which are now in the British Museum.

Transferred, June 1879, from the British Museum. (576.)

To the waist, face three-quarters to the left.

Dimensions.— $29\frac{1}{2}$ ins. by $24\frac{1}{2}$ ins.

For ANOTHER PORTRAIT, see page 479.

LUCIA ELIZABETH BARTOLOZZI, MADAME VESTRIS, (MRS. CHARLES JAMES MATHEWS), 1797-1856.

Drawn in water-colours by Alfred E. Chalon, R.A.

Actress. Daughter of Gaetano Bartolozzi, and grand-daughter

of the engraver. Born in London. Married in 1813 to M. Vestris, a French ballet master. Made her first appearance as a contralto singer at the Italian opera, in 1815. Afterwards attained greater success as an actress and singer, and also as a manager herself. Married secondly, in 1838, to Charles James Mathews, the celebrated actor. Buried in Kensal Green.

Purchased by the Trustees, November 1902. (1328.)

Full-length standing figure in oriental costume.

Dimensions.—18½ ins. by 12½ ins.

HER MAJESTY QUEEN VICTORIA, R.I. 1819-1901.

Copied in water colours in 1883 by Julia Janet Georgina, Lady Abercromby; after the original portrait painted in 1875 by Professor H. von Angeli.

This picture was painted (with Her Majesty's special permission) for the National Portrait Gallery, and presented, November 1883, by Lady Abercromby, Lady-in-waiting to the Queen. (708.)

Standing figure to below the knees, facing the spectator.

Dimensions.—56½ ins. by 37½ ins.

(a.) ANOTHER PORTRAIT.

Painted by Sir George Hayter.

Represented in the dalmatic robes worn by Her Majesty at Her Coronation in Westminster Abbey on June 28, 1838.

Presented, July 1899, by HER MAJESTY QUEEN VICTORIA, R.I. (1250.)

Full-length seated figure, facing the spectator.

Dimensions.—110½ ins. by 68½ ins.

(b.) ANOTHER PORTRAIT.

Copied by Fräulein Bertha Müller from a portrait, painted in 1899 by Prof. Heinrich von Angeli.

This copy was made for the Trustees of the National Portrait Gallery under the superintendence of Professor von Angeli, by special permission of HER MAJESTY, VICTORIA, R.I.

Purchased by the Trustees, April 1900. (1252.)

Seated figure, to the right, face three-quarters to the right.

Dimensions.—46½ ins. by 35½ ins.

(c.) ANOTHER PORTRAIT.

Large plaster bust, modelled by Sir Joseph Edgar Boehm, Bart., R.A.

Purchased by the Trustees, March 1891. (858.)

(d.) ANOTHER PORTRAIT.

Drawn by Sir David Wilkie, R.A.

Sketch for the large full-length portrait painted in 1839.

Presented, June 1901, by the Lord Ronald Sutherland Gower, a Trustee of the Gallery. (1297.)

Small full-length standing figure, face three-quarters to the right.

Dimensions.—9 ins. by 5 $\frac{3}{4}$ ins.

WILLIAM VINCENT, D.D., 1739-1815.

Drawn by Henry Edridge, A.R.A.

Divine and geographer. Born in London, and educated at Westminster School and Trinity College, Cambridge. Appointed head master of Westminster School in 1788, and in 1802 was promoted to be Dean of Westminster in reward for his zeal in the cause of religious education. During his time of office as dean, many important works were carried out in Westminster Abbey. Dean Vincent made a special study of ancient geography, and has been regarded as the greatest comparative geographer of his time. Buried in Westminster Abbey.

Purchased by the Trustees, April 1906. (1434.)

Bust, seated facing spectator, face three-quarters to the right.

Dimensions.—9 ins. by 7 ins.

THOMAS WAGHORN. 1800-1850.

Painted by Sir George Hayter.

Lieutenant in the Navy. Born at Chatham. Discoverer of the overland route to India, of which he published an account in 1842. There is a monument to him on the Isthmus of Suez.

Bequeathed, March 1895, by Mrs. Mary Venn Wheatley. (974.)

Half-length, face three-quarters to the right.

Dimensions.—29 $\frac{1}{4}$ ins. by 24 $\frac{3}{8}$ ins.

WILLIAM WAKE, D.D. 1657-1737.

Supposed to be painted by Thomas Gibson.

Archbishop of Canterbury. Born at Blandford. Educated at Christ Church, Oxford. Rector of St. James's, Westminster, 1694; Dean of Exeter, 1701; Bishop of Lincoln, 1705; and succeeded Tenison as Archbishop of Canterbury, January 1716. Author of 'The Church of England and its Convocations,' and several other theological works. Celebrated especially for his

controversy with Bossuet, and his project of union between the English and Gallician Churches.

Purchased by the Trustees, November 1857. (22.)

Seated figure, to below the knees, face three-quarters to the left.

Dimensions.—49 ins. by 39½ ins.

ADAM WALKER, 1731-1821 (AND FAMILY).

Painted by George Romney.

Natural and experimental philosopher. Born at Windermere. Schoolmaster and lecturer on natural science. Inventor of the revolving lights on the Scilly Islands, and many other useful mechanical appliances. Author of a 'System of Familiar Philosophy,' and other works. Personal friend of Romney, the painter. Died at Richmond, in Yorkshire. The members of his family depicted are his wife, Eleanor, their daughter, Eliza (afterwards Mrs. Gibson), and their three sons, William, Adam (afterwards Prebendary of Hereford), and Deane F. Walker, the eldest and youngest being also lecturers on experimental philosophy. Adam Walker is represented seated at a table explaining a diagram to his wife and daughter, the three sons standing in a group behind.

Bequeathed, November 1897, by his grand-daughter, Miss Ellen Elizabeth Gibson, of Durham. (1106.)

Dimensions.—65½ ins. by 53½ ins.

DAVID WALKER. *See* page 510.

ROBERT WALKER. Died 1660.

Painted by himself.

An excellent portrait painter during the time of the Commonwealth. Nothing is known of his education, but he was contemporary with Van Dyck. Oliver Cromwell frequently sat to him. He was extensively employed by the Parliamentarians, in contrast to Dobson, who was attached to the Court at Oxford. Walker painted a portrait of John Evelyn, with a skull introduced, and this is recorded in Evelyn's diary, July 1, 1648. He made an excellent copy of Titian's Venus, which the King valued highly. Walker died at Arundel House, in the Strand, where, after the decease of the Earl of Arundel, apartments had been assigned to him.

Purchased by the Trustees, June 1886. (753.)

To the waist, face three-quarters to the right.

Dimensions.—29 ins. by 24 ins.

EDMUND WALLER. 1605-1687.

Painted by John Riley.

Poet and statesman. Born at Coleshill in Hertfordshire. The son of Robert Waller, of Agmondesham, in Buckinghamshire; nephew on the mother's side to John Hampden, and consequently related also to Oliver Cromwell. Waller was educated at Eton, and at King's College, Cambridge. He entered Parliament at a very early age. He was one of the commissioners sent from the Parliament to the King after the battle of Edgehill, in 1643. Subsequently he incurred the displeasure of his party, was sentenced to pay a fine of 10,000*l.*, and sent into exile, where he remained until Cromwell favoured his return. In 1654 he repaid the Protector's kindness by his famous Panegyric, and wrote a poem on his death. He returned to his allegiance on the Restoration, and addressed King Charles in a poem, entitled 'To the King on His Majesty's happy return.' In the Long Parliament of 1661, Waller sat for Hastings. He was a favourite both with Charles II. and his successor, and Burnet says of him, in the year 1675, "Waller was the delight of the House, and even at 80 he said the liveliest things of any among them." He died at Beaconsfield.

Purchased by the Trustees, May 1862. (144.)

To the waist, face three-quarters to the right.

Dimensions.—20½ ins. by 16 ins.

SIR WILLIAM WALLER. 1597-1668.

Painter unknown.

A distinguished parliamentary general. Son of Sir Thomas Waller, Constable of Dover Castle. He was educated at Oxford, and served in the Netherlands. In the civil wars at home he was so uniformly successful as to obtain the name of 'William the Conqueror,' until the battles of Lansdown and Devizes, July 1643, and Cropredy Bridge, June 1644, when he was defeated. But at Alresford, in March 1644, he gained a signal victory over Lord Hopton and the Royalists. At the Restoration he was chosen one of the representatives for Middlesex. He wrote 'Divine Meditations,' and 'A Vindication of his Conduct.'

Transferred from the British Museum, June 1879. (577.)

To the waist, face three-quarters to the right.

Dimensions.—27 ins. by 21 ins.

JOHN WALLIS, D.D., F.R.S. 1616-1703.

After Sir Godfrey Kneller.

Theologian, scholar, and mathematician. Born at Ashford, in

Kent, where his father was minister. At an early age he displayed a singular aptitude for arithmetic. Entered, at the age of 16, Emmanuel College, Cambridge, where he soon acquired a reputation, and became the companion of Horrocks, whose works he afterwards edited. He was chosen fellow of Queens' College, and took orders in 1640. On the outbreak of the Civil War he sided with the Parliament. He deciphered the King's letters after the battle of Naseby, to the great detriment of the Royal cause. His faculty of deciphering was in frequent requisition. In 1644 he was appointed one of the secretaries of the Assembly of Divines at Westminster. In 1649, when his party prevailed, he was appointed Savilian Professor of Geometry at Oxford, where he established himself. He deposited in the Bodleian Library a collection of deciphered letters, which led to a long controversy. He was also involved in disputes with Hobbes. Having employed his powers of deciphering in favour of the Restoration, Wallis was confirmed by Charles II. in his professorship, and made Keeper of the Archives at Oxford. In 1661 he was one of the clergy appointed to review the Book of Common Prayer. He died at Oxford, and was buried there in St. Mary's Church.

Transferred from the British Museum, June 1879. (578.)

To the waist, face three-quarters to the left.

Dimensions.— $29\frac{1}{2}$ ins. by $24\frac{3}{4}$ ins.

ANOTHER PORTRAIT.

Drawn and engraved from the life in 1678 by David Loggan.

Purchased by the Trustees, March 1881. (639.)

To the waist, face three-quarters to the right.

Dimensions.— $9\frac{5}{8}$ ins. by $7\frac{3}{8}$ ins.

HORACE WALPOLE. *See* ORFORD.

SIR ROBERT WALPOLE. *See* ORFORD.

IZAAB WALTON. 1593-1683.

Painted by Jacob Huysman.

Born at Stafford. Began life as a linendraper in London. Author of 'The Compleat Angler,' first published in 1653, one of the most popular works in the English language. Died at Winchester.

Deposited, July 1898, by the Trustees and Director of the National Gallery, to whom it had been bequeathed by the Rev. Herbert Hawes, D.D. (1168.)

To below the waist, face three-quarters to the right.

Dimensions.— $29\frac{1}{4}$ ins. by $24\frac{1}{4}$ ins.

HUMPHREY WANLEY, F.R.S., F.S.A. 1672-1726.

Painted in 1717 by Thomas Hill.

A learned antiquary. Librarian to Robert Harley and Edward his son, Earls of Oxford. Son of Nathaniel Wanley, vicar of Trinity Church, Coventry. Born at Coventry, and educated at Oxford, where he assisted Dr. Mill in preparing his edition of the Greek Testament in 1770. Became one of the keepers of the Bodleian Library, and completed the indexes to the manuscripts, with a Latin preface. He translated from the French Ostervald's 'Grounds and Principles of the Christian Religion, 1704, and compiled the Catalogue of the Harleian MSS., which was first printed in 1762. He was buried in the Church (now the Parish Chapel) of St. Marylebone. His own diary, from March 1715, to within a fortnight of his death, contains a great deal of curious information.

Transferred, June 1879, from the British Museum. (579.)

To the waist, face three-quarters to the left.

Dimensions.—29½ ins. by 24½ ins.

PERKIN WARBECK OF TOURNAY. *See* page 514.

WILLIAM WARBURTON, D.D. 1698-1779.

Painted by Charles Philips.

Bishop of Gloucester. Born at Newark-upon-Trent. His first studies were directed to the law, and for some years he practised as an attorney. But altering his views, and taking orders, he became distinguished as one of the ablest controversial writers of his time. He was raised to the bishopric of Gloucester in 1759, and is also well known as the friend and commentator of Pope. He is to be mentioned above all as author of 'The Divine Legation of Moses,' which first appeared in 1738. His edition of Pope's works was published in 1751. He died at Gloucester.

Purchased by the Trustees, December 1857. (23.)

Seated figure, to the knees, almost facing the spectator.

Dimensions.—49 ins. by 38 ins.

JAMES WARD, R.A. 1769-1859.

Painted by himself at the age of 79.

Animal painter and engraver. Born in London. Younger brother of William Ward the engraver, to whom he was apprenticed; he attained great excellence as an engraver in mezzotinto, but early abandoning this branch of the art, became distinguished as an animal painter. He was elected an Associate

of the Academy in 1807, and a full member in 1811. His finest work, 'The Bull,' is now in the National Gallery.

Presented, July 1870, by his son, G. R. Ward, Esq. (309.)

To the waist, face three-quarters to the left.

Dimensions.— $24\frac{1}{2}$ ins. by $20\frac{3}{4}$ ins.

JOHN WARD, LL.D., F.R.S., F.S.A. 1679-1758.

Painter unknown.

Antiquary and author. Born in London, and employed at first in the Navy Office. In 1710 he became a schoolmaster, and gaining distinction as a classical antiquarian writer, was appointed Professor of Rhetoric in Gresham College in 1720. He translated into Latin Dr. Mead's 'Treatise on the Plague,' and entered eagerly into a discussion between Dr. Mead and Dr. Middleton concerning the condition of physicians in ancient Rome. His principal work 'The Lives of the Gresham Professors,' was published in 1740. He contributed numerous papers to the learned societies, and at the time of his death had prepared 'A System of Oratory delivered in a course of lectures publicly read at Gresham College.'

Transferred, June 1879, from the British Museum, to which it had been presented by T. Hollis, Esq. (590.)

To the waist, face three-quarters to the left.

Dimensions.—23 ins. by $18\frac{1}{4}$ ins.

SETH WARD, D.D., P.R.S. 1617-1689.

Drawn and engraved from the life in 1678 by David Loggan.

Bishop of Salisbury. A learned divine and mathematician; son of an attorney at Buntingford, in Hertfordshire, where he was born. He was educated at Sidney Sussex College, Cambridge, but, being compelled by the Parliamentary Commissioners to remove, he found refuge at Oxford, and was appointed Savilian Professor of Astronomy. Ward was one of the original members of the Royal Society, and for several years its president. At the Restoration he obtained the vicarage of St. Lawrence Jewry, and soon after received the bishopric of Exeter, from which see, in 1667, he was translated to that of Salisbury. In 1671 Bishop Ward was made Chancellor of the Order of the Garter, which office he procured to be in perpetuity annexed to that see. He was the author of many works on theology and astronomy. He died at Knightsbridge.

Purchased by the Trustees, July 1881. (644.)

To the waist, face three-quarters to the left.

Dimensions.— $14\frac{1}{2}$ ins. by $10\frac{1}{2}$ ins.

SAMUEL WARREN, F.R.S. 1807-1877.

Painter uncertain.

Barrister and novelist. Occupied during life in the legal profession, becoming Recorder of Hull, Queen's Counsel, M.P. for Midhurst, and a Master in Lunacy, obtained much notoriety for his novel 'Ten Thousand a Year, published in 1839, and was author of other miscellaneous works.

Purchased by the Trustees, May 1906. (1441.)

Half length, standing, face three-quarters to the left.

Dimensions.—35½ ins. by 27½ ins.

GEORGE WASHINGTON. 1732-1799.

Drawn in pastels by Mrs. Sharples

Apparently a copy, by Mrs. Sharples, of a drawing taken from the life by James Sharples.

The first President of the United States. Born on the banks of the Potomac, in Virginia. At the age of 18 he obtained, through his relation, Lord Fairfax, the office of Surveyor of the Western District of Virginia. This introduced him to the notice of Governor Dinwiddie, and in the following year he was appointed one of the Adjutant Generals of Virginia with the duty of training the militia. In 1755 he served under the unfortunate General Braddock, on whose fall he conducted the retreat with undaunted firmness. After his return to Mount Vernon in 1759 Washington married, and led the life of a private country gentleman. In 1774 the command of the troops raised by Virginia was given to him, and in 1775 he represented that State in the Convention held at Philadelphia. When the war with the mother country began Washington was chosen commander-in-chief. From that period the narrative of his life is blended with the history of the country, the independence of which he had secured.

Presented, June 1864, by James Yates, Esq., M.A. (174.)

To the waist, in profile to the left.

Dimensions.—8½ ins. by 6½ ins.

ANOTHER PORTRAIT.

Attributed to Gilbert Stuart.

One of numerous replicas, or copies, of the portrait of Washington, by Gilbert Stuart, known as the 'Teapot' portrait.

Purchased by the Trustees, June 1887. (774.)

This portrait was brought from America by the wife of William Scholefield, Esq., M.P., and is stated to have been presented by Washington himself to a member of her family.

Full-length standing figure, face three-quarters to the left.

Dimensions.—28 ins. by 19½ ins.

JAMES WATT. 1736-1819.

Painted in 1793 by Charles Frederick de Breda.

The illustrious man who, "directing the force of an original genius, early exercised in philosophical research, to the improvement of the steam-engine, enlarged the resources of his country, increased the power of man, and rose to an eminent place among the most illustrious followers of science, and the real benefactors of the world."

The words above quoted form part of the eloquent inscription composed by Lord Brougham for the monument of Watt in Westminster Abbey. Watt was the son of a small merchant and shipowner resident at Greenock. A delicate constitution prevented him from a regular attendance at school; but he studied assiduously at home, and became known as a boy for his extensive reading and general acquirements. In 1755 Watt arrived in London, and devoted himself to the manufacture of mathematical instruments. Having attained the required proficiency, he sought to establish himself in Glasgow, and eventually, about 1757, received the appointment of mathematical instrument maker to the university of that city, with leave to establish his shop within their precincts. Here, in 1763, in consequence of Professor Anderson having sent him a model of Newcomen's steam-engine to repair, Watt commenced those researches into the properties of steam and improvements in machinery which have rendered his name immortal. In 1767 he was employed in surveying the Forth and Clyde Canal, and the Caledonian Canal in 1773, having previously, in 1768, given up the occupation of instrument maker, and professed himself a civil engineer. The first patent for his steam-engine is dated 1769.

Presented, February 1865, by Matthew P. Watt Boulton, Esq. (186A.)

Seated figure to below the knees, face nearly in profile to the left.

Dimensions.— $49\frac{1}{2}$ ins. by $39\frac{1}{4}$ ins.

ANOTHER PORTRAIT.

Painted by Henry Howard, R.A.

Presented, July 1882, by Sir Theodore Martin, K.O.B. (663.)
Bust, facing the spectator.

Dimensions.— $7\frac{1}{2}$ ins. by $5\frac{3}{4}$ ins.

FOR ANOTHER PORTRAIT, see page 485.

GEORGE FREDERICK WATTS, O.M., R.A., 1817-1904.

Painted in early life by Henry Wyndham Phillips.

Eminent painter. Born in London. Absolutely self-taught. — as

an artist except for a few weeks in the drawing-school of the Royal Academy. His admiration for the Elgin marbles greatly influenced his style and development as an artist. In 1843 he was a successful competitor at the cartoon competition for Westminster and was in consequence able to go to Italy, where he was helped and patronized by Lord and Lady Holland. On his return he was again successful in a second competition for decorative painting at Westminster. Always actuated by an intense desire to develop a true love and appreciation for art and an understanding of its moral import, Watts devoted his life to trying, in his own words, "every means of stimulating, cultivating, and popularizing the noblest expressions of art," and thereby, "to urge man to higher thoughts and things." Many of his most important paintings were painted by him as a gift to the nation, including the series of portraits of great men now in the National Portrait Gallery. After a long and noble career he died at his residence, Little Holland House, Kensington, still in full possession of his powers as an artist. He was a Trustee of the National Portrait Gallery.

Presented, July 1904, by Henry Wagner, Esq., F.S.A. (1378.)

To the waist in profile to the right.

Dimensions.—35½ ins. by 25½ ins.

ANOTHER PORTRAIT.

Painted (unfinished) by himself.

Presented, July 1905, by the executors of Mr. G. F. Watts, R.A. (1406.)

Bust, face profile to the right.

Dimensions.—25 ins. by 20 ins.

ISAAC WATTS, D.D. 1674-1748.

Painted by Sir Godfrey Kneller.

Celebrated nonconformist divine and hymn-writer. Author of various sermons, and works on 'The Improvement of the Mind,' 'Logic,' and 'Divine Songs for Children.' During the last 36 years of his life he resided in the house of Sir Thomas Abney at Theobalds. He was buried in Bunhill Fields.

Purchased by the Trustees. June 1868. (264.)

To the waist, face almost in profile to the right.

Dimensions.—29½ ins. by 24½ ins.

ANOTHER PORTRAIT.

Drawn and engraved from the life in mezzotinto in 1727 by George White.

Purchased by the Trustees, March 1881. (640.)

To the waist, face almost in profile to the right.

Dimensions.—14½ ins. by 10½ ins.

EDWARD COLLEY, MARGARET WELLESLEY, K.G. 1760-1842.

Painted by J. Pain Davis.

Governor-General of India. Eldest brother of the great Duke of Wellington. Son of the Earl of Mornington. Born in Dublin, 1760. Educated at Eton and Christ Church, Oxford. Distinguished himself in the Irish Parliament during debates on the Regency. Appointed a Lord of the Treasury, and sworn a member of the Privy Council. In 1797 he was nominated to succeed Lord Cornwallis as Governor-General of India and created Baron Wellesley. After the capture of Seringapatam and the death of Tippoo Saib, the Earl of Mornington, in 1799, was rewarded with an Irish Marquisate (Wellesley of Norragh). In August 1800, he became Captain-General and Commander-in-Chief in India. At the beginning of 1806, he returned to England. In April 1809 he proceeded as Ambassador to the Spanish Junta, his brother Arthur being in command of the Army in Portugal, and arrived at Cadix. He returned to England to accept the appointment of Secretary of State for Foreign Affairs, and resigned office on January 7th, 1812. Lord Wellesley accepted the Lord Lieutenancy of Ireland, December, 1821, and resigned in March, 1828. He resumed office in September, 1833, and retired in the following year. After holding the Court appointments of Lord Steward and Lord Chamberlain, he withdrew from public life and died at Kingston House, Knightsbridge. Buried at Eton College.

Bequeathed, November 1890, by the artist's widow. (846.)

Bust, face three-quarters to the right.

Dimensions.—20½ ins. by 16 ins.

(a.) ANOTHER PORTRAIT.

Drawn in water colours by J. Pain Davis.

Presented, November 1900, by the executors of the artist's widow. (840.)

Head three-quarters to the right.

Dimensions (vignette).—8½ ins. by 6½ ins.

(b.) ANOTHER PORTRAIT.

Marble bust by John Bacon, R.A.

Deposited, September 1895, by the Trustees and Director of the National Gallery. (992.)

ARTHUR WELLESLEY, DUKE OF WELLINGTON, K.G. 1769-1852.

A marble bust, sculptured in 1852 by John Francis.

Fifth son of Richard, first Earl of Mornington. Born Ireland. He was educated at Eton as 'Arthur Wesley' and su

sequently at the military seminary of Angiers, in France. On March 7th, 1787, he received his first commission as an ensign in the 73rd Regiment of Foot. From 1797 to 1805 he served with great distinction in India during the Mysore and Maratha campaigns, having a large share in the settlement of the country. From 1808 to 1814 he was Commander-in-Chief of the British Army in the Peninsula, and gained a series of famous battles, breaking the power of France in the lines of Torres Vedras. For these services he was created a Duke. In 1815 he was called upon to command the army in Belgium against Napoleon, whom he utterly defeated in the decisive battle of Waterloo. On his return to England Wellington gave up military service for political life, holding many important posts in the government. In 1828 he became Prime Minister, resigning in 1830, and again in 1834. He was a strong Conservative in politics. His military services have earned for him an imperishable place in the history of the nation. He died at Walmer Castle.

Purchased by the Trustees, June 1866. (218.)

(a.) ANOTHER PORTRAIT.

Painted in water colours by Juan Bauzil.

Presented, July 1873, by William Smith, Esq., F.S.A. (308.)

Full length, face three-quarters to the right.

Dimensions.—13 ins. by $9\frac{1}{4}$ ins.

(b.) ANOTHER PORTRAIT.

Painted in 1845 by Count Alfred D'Orsay.

Bequeathed, May 1875, by Charles Vickers, Esq., of Wormstall, Newbury. (405.)

Standing figure, nearly to the knees, face in profile to the right.

Dimensions.— $53\frac{1}{2}$ ins. by 41 ins.

(c.) ANOTHER PORTRAIT. At the age of 35.

A miniature on ivory; painter unknown.

Presented May 1885, by Edward Cock, Esq., of Kingston, Surrey. (741.)

Bust, in uniform, face three-quarters to the right.

Dimensions.— $3\frac{1}{2}$ ins. by $2\frac{3}{8}$ ins.

For OTHER PORTRAITS, see pages 494 & 525.

JOHN WESLEY. 1703-1791.

Painted, at the age of 63, by Nathaniel Hone, R.A.

The founder of Methodism. Son of the Rev. Samuel Wesley, rector of Epworth, in Lincolnshire; educated at Charterhouse

and Christ Church, Oxford. In 1726 he graduated M.A., was elected fellow of Lincoln College, and ordained by Bishop Potter. About 1730, Wesley and his brother Charles joined a society at Oxford which had recently become known by the name of Methodists. George Whitefield, also a student at Oxford, entered into their views and contributed largely to the establishment of the new sect. In 1735 the two Wesleys proceeded in company with several Moravians to America. John returned at the close of 1737; and from that time until his decease applied himself almost without cessation to his sacred ministry, travelling through all parts of the country, and frequently preaching in the open air. He was justly celebrated for his eloquence and powers of persuasion, and his influence still remains very powerful over a great part of the Anglo-Saxon race.

Sold among the effects of Miss Wesley, and purchased by the Trustees, November 1861. (135.)

Standing figure, to the knees, face three-quarters to the left.

Dimensions.—49½ ins. by 39½ ins.

(a.) ANOTHER PORTRAIT.

A marble bust; sculptor unknown.

Purchased by the Trustees, December 1868. (271.)

(b.) ANOTHER PORTRAIT.

Painted in 1789 by William Hamilton, R.A.

Presented by J. Milbourne, Esq., February 1871. (317.)

Standing figure in a pulpit, face three-quarters to the left.

Dimensions.—49 ins. by 39 ins.

BENJAMIN WEST, P.R.A. 1738-1820.

Painted by Gilbert Stuart.

Religious, historical, and portrait painter. Born in Pennsylvania, of Quaker parents. At the age of 21 he came to Europe, and after studying for three years in Italy, settled in London in 1763. He painted historical and religious subjects, which obtained much public admiration. In 1772 he was appointed Painter to the King, by whom he was largely patronised. He was one of the foundation members of the Royal Academy, and in 1792, on the death of Sir Joshua Reynolds, was elected president, but declined the honour of knighthood. His best known works are 'Penn's Treaty with the Indians,' 'The Death of General Wolfe,' 'The Departure of Regulus' (commissioned by the King), 'Christ Healing the Sick' (now in the National

Gallery), and 'Death on the Pale Horse.' He died in Newman Street, and was buried in St. Paul's Cathedral.

Purchased by the Trustees, April 1872. (349.)

Half-length seated figure, face three-quarters to the right.

Dimensions.—35½ ins. by 27½ ins.

ANOTHER PORTRAIT.

A marble bust, sculptured in 1819 by Sir Francis Chantrey, R.A.

Purchased by the Trustees, February 1880. (607.)

For ANOTHER PORTRAIT, see page 503.

SIR RICHARD WESTMACOTT, R.A. 1775-1856.

Drawn in crayons by Charles Benazech.

Sculptor. Born in London, the son of a statuary. He studied for some years in Italy, and exhibited at the Royal Academy for the first time in 1797. His works were chiefly of a monumental character, and many of the most important public statues in London are from his hands; among them are those of Pitt and Fox in Westminster Abbey, Sir Ralph Abercromby in St. Paul's Cathedral, and the seated figure of Fox in Bloomsbury Square. He was elected an associate of the Academy in 1805, and a full academicien in 1815. In 1827 he became Professor of Sculpture at the Academy, and was knighted in 1837. The group of figures in the pediment of the British Museum portico was one of his last works. He died in South Audley Street.

Presented, November 1884, by Miss Eliza Westmacott, in fulfilment of the wishes of her late sister, Miss Westmacott. (731.)

Bust, face three-quarters to the right.

Dimensions.—8¼ ins. by 6¾ ins.

For ANOTHER PORTRAIT, see page 503.

ROBERT GROSVENOR, FIRST MARQUESS OF WESTMINSTER, K.G.
1767-1845. See page 502.

FRANCIS WHEATLEY, R.A., 1747-1801.

Painted by himself.

Painter. Born in Covent Garden, the son of a tailor. After practising with success in London, he removed to Dublin, where his paintings were popular. On his return to London he was elected a royal academicien. Painted portraits, and scenes from daily or rustic life, such as 'The Cries of London.'

Purchased by the Trustees, November 1900. (1278.)

Standing figure to below the waist, face three-quarters to the right.

Dimensions.—15 ins. by 12½ ins.

SIR CHARLES WHEATSTONE, F.R.S. 1802-1875.

Drawn in chalk by Samuel Laurence.

First adapter of the electric telegraph to public use. Born at Gloucester. His earliest discoveries were made in connection with sound and vision. Wheatstone was appointed Professor of Experimental Philosophy at King's College, London, in 1834. In May 1837, he took out, conjointly with Mr. William Fothergill Cooke, the first patent for the electric telegraph. The earliest application of the electric wire for practical purposes was made on the Blackwall Railway in 1838, the same year in which Professor Wheatstone first constructed and exhibited the stereoscope. He received the honour of knighthood in 1868, and died at Paris.

Purchased by the Trustees, July 1884. (726.)

Bust, facing the spectator.

Dimensions.—27 ins. by 20 $\frac{5}{8}$ ins.

WILLIAM WHEWELL, D.D., F.R.S., 1794-1866.

Plaster-cast from a bust modelled in 1851 by Edward Hodges

Baily, R.A.

Master of Trinity College, Cambridge. Born at Lancaster of humble parentage. Educated at Lancaster Grammar School and at Heversham and afterwards at Trinity College, Cambridge, where he was second wrangler in 1816. Whewell became fellow, tutor, mathematical lecturer, and eventually Master of Trinity College. He was noted for his scientific attainments, especially in mineralogy and geology, and for his general powers of accumulative knowledge. In 1837 he published a 'History of the Inductive Sciences,' and other works in natural philosophy. His investigations on the theory of tides were of special value. Died and buried at Cambridge.

Purchased by the Trustees, November 1904. (1390.)

WILLIAM WHISTON. 1667-1752.

Painted by Mrs. Sarah Hoadly.

English divine and mathematician. Born near Twycross, Leicestershire, and educated at Tamworth and Clare Hall, Cambridge. He succeeded Sir Isaac Newton as Professor of Mathematics at Cambridge, but in consequence of his theological views was expelled the University. He was the author of numerous philosophical and controversial works, and his translation of 'Josephus' is well known.

Purchased by the Trustees, June 1867. (243.)

Bust, face three-quarters to the right.

Dimensions.—20 ins. by 15 ins.

ANOTHER PORTRAIT.

A small head carved in wood.

This was probably intended to serve as a tobacco-stopper. The name '*Whiston*' is inscribed on the back.

Presented, February 1885, by Arthur Gore, Esq., of Melksham, Wilts. (733.)

Dimensions.—Height $1\frac{1}{2}$ ins.

HENRY KIRKE WHITE. 1785-1806.

A medallion, modelled by Sir Francis Chantrey, R.A.

Poet. Born at Nottingham. Being of too weakly a constitution to follow his father's occupation as a butcher, Kirke White was removed, at the age of 14, from school to a stocking-loom, to learn the business of a hosier. The loom was altogether uncongenial to him, and ere long he was removed to a lawyer's office in Nottingham. Eagerly bent on the acquisition of knowledge, he studied not only many foreign languages, but also chemistry and natural philosophy, to which were added the accomplishments of music and drawing. In his 15th year he had become a contributor to various periodical publications, and prepared a volume of poetry, which was dedicated to the Duchess of Devonshire, and published early in 1804. At length, through the generosity of Mr. Wilberforce, he was admitted a student of St. John's College, Cambridge. Here the ardour with which Kirke White pursued his duties overtasked his delicate frame. His health declined, and he gradually sank to the grave. He died at Cambridge. A selection of his poems was published by his friend Mr. Southey in 1807, and have been frequently reprinted.

This is the original model for the medallion which was placed with a tablet over the poet's grave in All Saints Church, Cambridge, in 1819, at the expense of an American gentleman, Dr. Boott, Treasurer and Vice-President of the Linnæan Society of London.

Presented by Francis Boott, Esq., M.D., February 1860. (93.)

Dimensions.—15 ins. by 12 ins.

ANOTHER PORTRAIT.

Artist unknown.

Purchased by the Trustees, November 1877. (493.)

To the waist, in profile to the left.

Dimensions.— $9\frac{1}{2}$ ins. by $7\frac{3}{4}$ ins.

THOMAS WHITE, BISHOP OF PETERBOROUGH. See page 478.

GEORGE WHITEFIELD. 1714-1770.

Painted by John Woolaston.

Methodist preacher. The son of an innkeeper. Educated at the grammar school of St. Mary de Crypt at Gloucester, and admitted a servitor of Pembroke College, Oxford, where he became acquainted with the Wesleys, and joined the Society of Methodists in 1733. He was ordained deacon by Benson, Bishop of Gloucester. He was gifted with a voice of unusual modulation, and so powerful that he could make 30,000 people hear him at once in the open air. His fluency and command of extemporaneous language were also of the highest order. On all these grounds his preaching produced an extraordinary popular impression. The success of the Wesleys in North America induced him to sail for that country, which in the course of his life he frequently revisited. He was regarded as next to John Wesley, the principal founder of the Methodists, though he was more Calvinistic in his tone. Being attacked by an asthma during his seventh visit to America, he died at Newbury Port, near Boston.

The lady foremost in the village congregation is supposed to represent Mrs. James, of Abergavenny, whom Whitefield married in 1741.

Purchased by the Trustees, August 1861. (131.)

Half-length, in a pulpit, preaching to a small congregation.

Dimensions.— $31\frac{1}{2}$ ins. by 25 ins.

CALEB WHITEFOORD, F.R.S., 1734-1810.

Painted by Sir Joshua Reynolds, P.R.A.

Diplomatist, political writer, and friend of Dr. Johnson, Goldsmith and Sir Joshua Reynolds. Secretary to the Commission which concluded peace with the United States of America at Paris in 1782.

Purchased by the Trustees, March 1905. (1400.)

To the waist, face three-quarters to the left.

Dimensions.—29 $\frac{1}{4}$ ins. by 24 $\frac{1}{2}$ ins.

BULSTRODE WHITELOCK. 1605-1676.

Painter unknown.

Scholar, republican, lawyer, and statesman. Son of Sir James Whitelock, a judge of the Common Pleas. He was born in London, and educated at Merchant Taylors' School and St. John's College, Oxford, and studied law at the Middle Temple. In 1640 he became a member of the Long Parliament and took a prominent part in opposition to the King; during the Civil War he was on several occasions appointed a commissioner to

treat for peace with the King, and strove earnestly, though unsuccessfully, to effect an agreement. During the Commonwealth Whitelock was one of the commissioners of the Great Seal, and for two months in 1659 was Lord Keeper. In 1653 he was sent by the Protector on an embassy to Queen Christina of Sweden. At the Restoration his name was inserted in the Act of Oblivion and he retired into private life. His 'Memorials of English Affairs' was left in manuscript at his death and published in 1682.

Purchased by the Trustees, December 1867. (254.)

To the waist, in armour, face three-quarters to the left.

Dimensions.—29½ ins. by 24½ ins.

JOHN WHITGIFT, D.D. 1530-1604.

Painter uncertain.

Archbishop of Canterbury. Born in Lincolnshire. Educated at Pembroke Hall, Cambridge, of which college, and subsequently of Trinity in 1567, he became Master. In 1571 he was advanced to the Deanery of Lincoln, and in 1577 consecrated Bishop of Worcester. On the death of Grindal in 1583 he succeeded him as Archbishop of Canterbury. Whitgift attended Queen Elizabeth in her last moments, and crowned King James at Westminster, July 25, 1603. His asperity towards the Puritans gained strength after his elevation to the Primacy, and was met with bitter remonstrances both from clergy and laymen. He was buried with great state at Croydon, where the hospital which he founded perpetuates his name.

Purchased by the Trustees, May 1882. (660.)

Bust, face three-quarters to the right.

Dimensions.—14¾ ins. by 11½ ins.

SAMUEL WILBERFORCE, D.D. 1805-1873.

Sketched in oils by George Richmond, R.A.

Born at Clapham. Third son of William Wilberforce, the philanthropist. Educated at Oriel College, Oxford, and ordained in 1828. After a successful parochial and literary career, he became in 1840 Archdeacon of Surrey and Canon of Winchester, and soon after Chaplain to the Prince Consort. In 1845 he was appointed Dean of Westminster and soon after Bishop of Oxford. He became the leader of the High Church Party and founded Cuddesdon College for theological students. In 1869 he was translated to the diocese of Winchester. Wilberforce was perhaps the leading Churchman in his day, his versatility as a preacher and a writer, with his wit and agreeable conversation, making him a considerable figure in society. He was accidentally

killed by a fall from his horse at Holmbury, in Surrey, and was buried at Lavington, in Sussex.

Purchased by the Trustees, July 1896. (1054.)

Standing figure to below the knees, in episcopal robes, face three-quarters to the left.

Dimensions.—15½ ins. by 11½ ins.

WILLIAM WILBERFORCE. 1759-1833.

Painted by Sir Thomas Lawrence, P.R.A. (unfinished).

Philanthropist. A native of Hull, and the descendant of an ancient family in Yorkshire. In 1776 he entered St. John's College, Cambridge, and there first commenced that intimate friendship with William Pitt which continued through their lives. His ambition to represent his native town was gratified by his election soon after he had attained the age of 21. When Pitt became Prime Minister in 1783, Wilberforce, being entirely in his confidence, exerted himself strenuously to support the new administration. In 1784, after an arduous contest, he was elected member for Yorkshire. Early in 1787 he actively promoted the establishment of a Reformation Society, and obtained a Royal proclamation against vice and immorality. He associated himself with Granville Sharp and Thomas Clarkson to procure the abolition of the slave trade, and became the parliamentary leader of that great cause. On this subject, as on many others, his eloquence was greatly and by all parties admired. In 1812 he resigned his seat for the county, and in 1825 his declining health forced him to retire from public life. He died in Cadogan Place.

Presented, February 1857, by the Executors of Sir Robert Harry Inglis, Bart. (3.)

Head, facing the spectator.

Dimensions.—38 ins. by 43 ins.

ANOTHER PORTRAIT. As a boy, aged 11.

Painted in 1770 by John Russell, R.A.

Bequeathed, February 1887, by the Rev. John James, of Highfield, Lydney-on-Severn, a son-in-law of Mr. Wilberforce. (759.)

Bust, face three-quarters to the right.

Dimensions.—11½ ins. by 9½ ins.

For ANOTHER PORTRAIT, *see* page 482.

JOHN WILKES. 1727-1797.

Drawn by Richard Earlom.

A political character of considerable popularity, whose im-

portance in his day was exaggerated by the injudicious persistent proceedings of the Government against him. Born in Clerkenwell, the son of a wealthy distiller. Educated at Hertford, and at the University of Leyden, where he attained distinction by his classical learning. He sat in Parliament for Aylesbury in 1757 and 1761. In March 1762 he published 'Observations on the Rupture with Spain,' and on the 23rd April, 1763, issued his loudly-condemned paper, the 45th number of the 'North Briton.' For this he was arrested under a general warrant, and committed to the Tower, but was released by Chief Justice Pratt, May 3rd, who pronounced general warrants to be contrary to the law. He was expelled the House of Commons on the motion of Lord Barrington, but was re-elected for Middlesex, and again rejected by the House of Commons. He was, in 1774, nominated Lord Mayor of London, and served, 1775, and was permitted to take his seat as member for Middlesex. The lucrative post of City Chamberlain fell to his lot in 1779, and was retained by him till his death. On his own motion in 1782, in the House of Commons, all records of the resolutions relative to his expulsion were expunged from the journals. During the Gordon riots in 1780, Alderman Wilkes came forth as the champion of law and order.

Presented, April 1869, by William Smith, Esq., F.S.A. (284.)

Full-length standing figure, facing the spectator.

Dimensions.—13½ ins. by 9¾ ins.

SIR DAVID WILKIE, R.A. 1785-1841.

Painted at the age of 29, by himself.

Painter. Born in Fifeshire, at the manse of the parish of Cults, of which his father was minister. He was sent to Edinburgh in 1799, and soon showed a predilection for studying character at fairs and market places. In 1805, when in his twentieth year, Wilkie first visited London, and drew assiduously as a probationer at the Royal Academy. In 1806 he completed a picture of 'The Village Politicians' for the Earl of Mansfield. The stipulated price was only 30 guineas, but that picture laid the foundation of his fame, and became the first of a splendid series, perhaps unequalled in one peculiar branch of art. His impaired health led him, in 1824, to travel to Italy and Spain, and he returned to England in 1828. In 1830 he succeeded Sir Thomas Lawrence as Painter in Ordinary to His Majesty, and in 1836 received the honour of knighthood. In 1840 he visited the East, making many admirable sketches, both at Constantinople and at Jerusalem, but on his voyage homeward was seized with a fatal illness, and expired off Gibraltar.

Purchased by the Trustees, from the artist's niece, July 1858. (53.)
To the waist, facing the spectator.

Dimensions.— $5\frac{1}{2}$ ins. by 4 ins.

For ANOTHER PORTRAIT, see page 502.

SIR JOHN WILLES. 1685-1761.

Painted by Thomas Hudson.

Lord Chief Justice; of an ancient Warwickshire family. He was educated at Lichfield and at Trinity College, Oxford. Entered Lincoln's Inn, knighted as Attorney-General, 1733, and in 1737 appointed Chief Justice of the Common Pleas. Commissioner of the Great Seal in 1756. During the rebellion of 1745 he formed a company of Volunteer Defenders from among the members of his profession. His son Edward was also an eminent Judge.

Presented, May 1877, by the Honourable Society of Judges and Serjeants-at-Law. (484.)

Seated figure to below the knees, in Judge's robes, face three-quarters to the left.

Dimensions.— $52\frac{1}{2}$ ins. by $39\frac{1}{2}$ ins.

KING WILLIAM III. 1650-1702.

Painted, at the age of 7, by Cornelius Jansen van Ceulen, the younger.

Grandson of Charles I., King of England, and son of William II., Prince of Orange. Stadtholder of Holland, K.G., 1653. Married Mary, daughter of King James II., 1677. Landed at Torbay, November 1688, and in the February following, conjointly with his wife, accepted the sovereignty of these realms.

Purchased by the Trustees, December 1868. (272.)

Half-length standing figure, face three-quarters to the left.

Dimensions.— $29\frac{1}{2}$ ins. by 22 ins.

(a.) ANOTHER PORTRAIT.

Painted by Jan Wyck.

Transferred, June 1879, from the British Museum. (580.)

To the waist, in armour, face three-quarters to the right.

Dimensions.—29 ins. by $24\frac{1}{2}$ ins.

(b.) ANOTHER PORTRAIT.

Painted probably by Jan Wyck.

A full-length equestrian figure in armour, with a view of the battle of the Boyne in the background.

Presented, January 1896, by Henry Yates Thompson, Esq. (1026.)

Dimensions.— $85\frac{1}{2}$ ins. by $68\frac{3}{4}$ ins.

KING WILLIAM IV. 1765-1837.

Water colour drawing, artist unknown.

William Henry, third son of George III. and Charlotte of Mecklenburg-Strelitz. Born at St. James's Palace. Entered the navy 1779. Created K.G. 1782, and Duke of Clarence 1789. Lord High Admiral of England. Married, 1818, Adelaide of Saxe-Meiningen. Succeeded to the throne as William IV. on June 26, 1830.

Purchased by the Trustees, July 1898. (1163.)

Seated figure to below the waist, face slightly to the left.

Dimensions.— $10\frac{3}{4}$ ins. by $8\frac{5}{8}$ ins.

WILLIAM OF NASSAU, PRINCE OF ORANGE. 1627-1650.

Painted, as a boy, in the school of Van Dyck.

Father of William III., King of Great Britain and Ireland. Only son of Henry Frederick, Prince of Orange, Commander-in-Chief of all the Forces of the States-General, both by land and sea. Married, in May 1641, to Princess Mary, eldest daughter of Charles I., then in her eleventh year. He succeeded his father in May 1647 as William II., Prince of Orange, and in military command over the States. He died of small-pox at the Hague in the 24th year of his age.

Presented, June 1894, by Charles, Viscount Cobham, a Trustee of the Gallery. (964.)

Bust, face three-quarters to the left.

Dimensions.— $27\frac{1}{2}$ ins. by 21 ins.

SIR CHARLES HANBURY WILLIAMS, K.B. 1709-1759.

Painted by Anton Raphael Mengs.

Statesman and occasional writer. Son of John Hanbury, of Pontypool Park, Monmouthshire, and assumed the name of Williams. Educated at Eton. Was M.P. for Monmouthshire, and a supporter of Walpole; afterwards resident Minister at the courts of Saxony, Prussia, and Russia. Author of various poems of a social and satirical nature.

Presented, November 1873, by the widow of General Charles Richard Fox. (383.)

Seated figure to the waist, face three-quarters to the right.

Dimensions.— $35\frac{1}{2}$ ins. by $27\frac{1}{2}$ ins.

HUGH WILLIAM WILLIAMS. 1773-1829.

Painted by Sir Henry Raeburn, R.A.

Water-colour painter and author; born in Wales; settled in Edinburgh, where he practised as a water-colour painter;

travelled in Italy and Greece, and from the various publications of his 'Travels,' especially those in Greece, and the illustrations from his own drawings, acquired the name of 'Grecian Williams.'

Presented, August 1894, by Sir Charles Tennant, Bart., a Trustee of the Gallery. (965.)

To the waist, face three-quarters to the left.

Dimensions.—29½ ins. by 24½ ins.

SIR JOSEPH WILLIAMSON, P.R.S. 1630?-1701.

Painted in the style of Sir Peter Lely.

Born in Cumberland. Secretary of State, 1674-78. President of the Royal Society, 1677-80. Married Catherine Stuart, widow of Lord O'Brien and sister and heiress of Charles, last Duke of Richmond and Lenox.

Purchased by the Trustees, June 1897. (1100.)

To the waist, face three-quarters to the left.

Dimensions.—29 ins. by 24 ins.

HORACE HAYMAN WILSON. 1786-1860.

Sketched from the life by James Atkinson.

Oriental scholar. Professor of Sanskrit at Oxford. Resided many years at Calcutta. Appointed librarian at the India House in London. Continued Mill's 'History of India,' and compiled an Indian glossary.

Presented, November 1889, by the artist's son, Rev. Canon J. A. Atkinson. (826.)

Head, face almost in profile to the left.

Dimensions.—6½ ins. by 4¾ ins.

JOHN WILSON. 1785-1854.

Painted in 1833 by Sir John Watson Gordon, P.R.S.A.

Writer. The eldest son of a wealthy manufacturer. Born at Paisley, and sent at an early age to school at Glenorchy in the Highlands. At the age of 13 he removed to the University of Glasgow, and five years later to Magdalen College, Oxford. In 1806 he gained the first Newdigate prize for a poem 'On the study of Greek and Roman Architecture.' On leaving Oxford, he established himself on the banks of Windermere, and formed a friendship with Wordsworth, Coleridge, Southey, and De Quincey. In 1812 was published his 'Isle of Palms and other Poems,' followed by 'The City of the Plague.' In 1815, Wilson was called to the Scottish Bar. He was associated with Lockhart in writing for Blackwood's Magazine, under the name

of 'Christopher North,' and his papers entitled 'Noctes Ambrosianæ,' attained almost at once an extended reputation. In 1820 he succeeded Dr. Thomas Brown in the chair of Professor of Moral Philosophy at Edinburgh. He died at Edinburgh.

Presented, March 1865, by the artist's brother, H. G. Watson, Esq., of Edinburgh. (187.)

Seated figure to the waist, facing the spectator.

Dimensions.—35½ ins. by 27½ ins.

RICHARD WILSON, R.A., 1714–1782.

An old copy after Anton Rafael Mengs.

Landscape painter. Born in Wales. Began his career as a portrait painter, but after a long residence in Italy, devoted himself to classical landscape, in which he excelled. One of the original members of the royal academy in 1768, and first librarian thereof. Died in Wales, and buried at Mold.

Purchased by the Trustees, November 1901. (1305.)

Bust, face three-quarters to the right.

Dimensions.—23½ ins. by 19¼ ins.

ANOTHER PORTRAIT.

Painted by himself.

Presented, November 1902, by Mr. Hugh P. Lane. (1327.)

To the waist, face three-quarters to the right.

Dimensions.—30 ins. by 24½ ins.

THOMAS WILSON, D.C.L. 1523–1581.

An old copy. Painter unknown.

Dean of Durham. Born in Lincolnshire. Educated at Eton and at King's College, Cambridge, where he became preceptor to Henry and Charles Brandon, sons of the Duke of Suffolk, and afterwards published a memoir of them. During the reign of Queen Mary he studied abroad at Padua and Ferrara, and was thrown into prison by the Inquisition, from whence, favoured by an accidental fire and the aid of the populace, he made his escape. Wilson was appointed by Queen Elizabeth Master of Requests and of the Hospital of St. Katherine, near the Tower. His skill in diplomacy was put into frequent requisition. He negotiated treaties, and went as ambassador to Portugal and the Low Countries. In 1577 he became, conjointly with Sir Francis Walsingham, Secretary of State. Although a layman, was nominated Dean of Durham in 1580. He married Jane, daughter of Richard Empson, one of the executors of the will of Mary VII., and, dying in London, was buried in St. Katherine's

Hospital. His translation of the 'Orations of Demosthenes' was printed in 1570, and highly approved by Queen Elizabeth.

Transferred, June 1879, from the British Museum. (592.)

Half-length seated figure, face three-quarters to the right.

Dimensions.—41½ ins. by 32 ins.

JOSEPH WILTON, R.A. See page 481.

WILLIAM PAULET (or POWLETT), FIRST MARQUESS OF WINCHESTER, K.G. 1475-1572.

Painter unknown.

Statesman. Son of Sir John Paulet (or Powlett), K.B. In 1538 he was appointed Treasurer of the King's Household, and raised to the peerage as Baron St. John of Basing, in Hants. On the establishment of the Court of Wards in 1540 he became Master, and in the following year received the Order of the Garter. He was one of the executors of the will of Henry VIII., becoming a guardian of his youthful successor, and having the custody of the Great Seal. In 1549 the office of Lord High Treasurer of England was conferred upon him, and in 1551 he was promoted to the rank of Marquess of Winchester. Some high post of office, chiefly that of Lord Treasurer, was retained by the first Marquess through four successive reigns, and during thirty years; and on being asked how he preserved himself in place through so many changes of government, he answered "by being a willow, and not an oak."

Purchased by the Trustees, March 1859. (65.)

Half-length standing figure, face three-quarters to the right.

Dimensions.—35 ins. by 26 ins.

WILLIAM WINDHAM. 1750-1810.

Painted by Sir Joshua Reynolds, P.R.A.

Statesman. The son of Colonel Windham, of Felbrigg, in Norfolk. Educated at Eton and at University College, Oxford. He was elected by his neighbours at Norwich to represent them in Parliament, and ere many years elapsed became one of the most applauded and distinguished speakers in the House. In 1783 he went to Ireland as Secretary to the Lord-Lieutenant. In 1794 he was one of that Whig section which under the Duke of Portland joined the administration of Pitt, on which occasion he was appointed Secretary at War. Under Mr. Addington's Ministry, Windham took a very prominent part in opposing the Peace of Amiens. In consequence he lost his seat for Norwich in the following year, but found a refuge in the small borough of St. Mawes. On the death of Pitt he became

Secretary of State for the Colonies. His death was occasioned by his exertions to save Mr. North's library during a fire in Conduit Street.

Deposited, November 1883, by the Trustees and Director of the National Gallery, to which it was bequeathed in 1831 by Mr. G. J. Cholmondeley. (704.)

To the waist, face three-quarters to the left.

Dimensions.— $29\frac{1}{2}$ ins. by $24\frac{1}{2}$ ins.

SIR FRANCIS WINNINGTON. Died 1700.

An oval miniature in oil colours on metal; painter unknown.

An eminent lawyer. The early friend and legal instructor of Lord Somers. He was Solicitor-General to King Charles II., 1675-79, but resigned office in order to support the Exclusion Bill. He successively represented the county and city of Worcester and the boroughs of Tewkesbury and Windsor in Parliament.

Presented, June 1870, by Sir Thomas E. Winnington, Bart., M.P. (305.)

Bust, face three-quarters to the left.

Dimensions.— $1\frac{3}{4}$ ins. by $1\frac{1}{8}$ ins.

THOMAS WINNINGTON. 1696-1746.

Painted in enamel by Christian Frederick Zincke.

Statesman. The son of Mr. Salway Winnington, M.P., and of Anne, daughter of Mr., afterwards Lord, Foley. His grandfather, Sir Francis Winnington, was Solicitor-General to King Charles II. Winnington was educated at Westminster, and at Christ Church, Oxford. He represented Droitwich and Worcester in Parliament, and became Lord of the Admiralty in 1730, of the Treasury in 1736, Cofferer of the Privy Council in 1740, and Paymaster-General 1743, in which office he was succeeded by Pitt. Among his contemporaries he had a high reputation from his eloquent and ready speeches in the House of Commons, and was considered one of the main supporters in office of Sir Robert Walpole.

Presented, December 1859, by Sir Thomas E. Winnington, Bart., M.P. (85.)

To the waist, face three-quarters to the right.

Dimensions.— $1\frac{3}{4}$ ins. by $1\frac{1}{2}$ ins.

ROBERT AND THOMAS WINTER. See page 476.

SIR RALPH WINWOOD. 1564-1617.

Painted by Michiel Jansz van Miereveldt.

Statesman. Born at Aynho, in Northamptonshire. After

spending some years in foreign travel, he accompanied Sir Henry Neville to Paris in 1599, where he resided till 1603, in which year he was entrusted by James I. with a mission to the States of Holland. In 1607 he received the honour of knighthood, and was on several subsequent occasions sent as envoy to Holland. Winwood was appointed Secretary of State in 1614, and retained that post till his death. His papers and correspondence have been collected under the title of 'Memorials of Affairs of State in the Reigns of Queen Elizabeth and King James I.,' &c.

Purchased by the Trustees, May 1858. (40.)

To the waist, face three-quarters to the right.

Dimensions.—29½ ins. by 24 ins.

MARGARET WOFFINGTON. 1720-1760.

Painted about 1758 by Arthur Pond.

A celebrated actress, born in Dublin of Irish parents. At eight years of age she gained great applause by acting Captain Macheath in Madame Violante's Lilliputian Company. Her first appearance in London was in 1740 at Covent Garden, as Sylvia in the 'Recruiting Officer.' In 1742 she revisited Dublin in company with Garrick, then young and unmarried, with extraordinary success. Margaret Woffington excelled in male characters, and shone in the higher walks of comedy. She is described as the most beautiful and the least vain woman of her day. Whatever character she had to play, she identified herself with it. In tragedy she was less successful; her voice was not agreeable, and Mrs. Delany says that her arms were ungainly. She was struck with paralysis, May 3rd, 1757, whilst speaking the epilogue to 'As You Like It,' and quitted the stage for ever. Buried at Teddington.

Presented, October 1881, by Sir Theodore Martin, K.C.B. (650.)

Half-length, lying paralysed in bed, face three-quarters to the left.

Dimensions.—35 ins. by 42 ins.

JOHN WOLCOT, M.D. ('PETER PINDAR'). 1738-1819.

Miniature on ivory, painted by Walter Stephens Lethbridge.

Satirist. Born at Dodbrooke, in Devonshire. He began life as a medical practitioner with an uncle at Fowey, in Cornwall, and having taken the degree of M.D. at the University of Aberdeen, accompanied Sir William Trelawney to Jamaica, where he exchanged his medical pursuit for the Church, and returned to England for ordination. Upon the death of his patron, in 1768, Wolcot quitted Jamaica, and established him-

self in Cornwall, where he was the first to discover the artistic talent of the Cornish boy Opie, whom he carried to London in 1780. Here Wolcot became conspicuous by the satirical poems which he published under the name of 'Peter Pindar.' He died in London.

Purchased by the Trustees, February 1863. (156.)

Seated figure, to the waist, face three-quarters to the left.

Dimensions.— $4\frac{1}{4}$ ins. by $3\frac{1}{4}$ ins.

ANOTHER PORTRAIT.

Painted by John Opie, R.A.

Purchased by the Trustees, March 1890. (830.)

Bust, face three-quarters to the left.

Dimensions.— $19\frac{1}{2}$ ins. by $15\frac{3}{8}$ ins.

JAMES WOLFE. 1726-1759.

Painted by J. S. C. Schaak.

General. Was the son of a retired officer in the British army. Born at Westerham. Entering the military service at an early age, he was present at the battle of Lafeldt, and displayed such discretion and judgment during the conduct of the expedition against Rochefort that he was selected by Pitt in defiance of all rules of seniority to command in North America. In 1758 Wolfe joined Boscawen and Amherst in the reduction of Louisbourg, and on his return the following year was at once entrusted with an expedition against Quebec, at that time the capital of the French in Canada. On the 13th of September the English had made themselves masters of the Heights of Abraham, which commanded the town, and after a most gallant contest the French gave way. Montcalm, their commander, was killed; and Wolfe also, being severely wounded, expired on the field in the very moment of victory. His body was brought to England, and interred at Greenwich.

Presented, July 1858, by His Majesty, Leopold, King of the Belgians. (48.)

To the waist, in uniform, face in profile to the left.

Dimensions.—21 ins. by $16\frac{1}{2}$ ins.

(a.) ANOTHER PORTRAIT.

Drawn by William, Duke of Devonshire, K.G.

Presented, November 1883, by Lord Ronald Sutherland Gower, F.S.A., a Trustee of the Gallery. (688.)

Profile to the left.

Dimensions.— $7\frac{1}{2}$ ins. by $4\frac{1}{2}$ ins.

(b.) ANOTHER PORTRAIT.

Drawn by Harold, Viscount Dillon, P.S.A.

Facsimile tracing of a sketch taken at Quebec by Captain Hervey Smith (15th Regiment of Foot) shortly before the General's death, now preserved in the library of the Royal United Service Institution. It passed through the hands of Colonel Guillim, Aide-de-Camp, and others, to Major-General Darling, who, in January 1832, presented it to His Grace Hugh Percy, Duke of Northumberland, from whom the Institution received it.

This profile corresponds with, and seems to have been the prototype of, the oil portrait painted by Schaak.

Presented, March 1884, by the Hon. Harold Dillon, F.S.A., a Trustee of the Gallery (713A.)

Profile to the left.

Dimensions.— $7\frac{3}{8}$ ins. by $5\frac{1}{8}$ ins.

(c.) ANOTHER PORTRAIT.

Painter uncertain.

Purchased by the Trustees, November 1897. (1111.)

To the knees, standing, in uniform, face three-quarters to the left.

Dimensions.—49 ins. by $38\frac{3}{4}$ ins.

THOMAS WOLSEY. 1471-1530.

Painter unknown.

Cardinal. Born at Ipswich. Studied at Magdalen College, Oxford, and took his degree at the age of 15. Entering the priesthood at the legal age, he was promoted in 1508 to the Deanery of Lincoln. Foxe, Bishop of Winchester, introduced Wolsey to the young King Henry VIII. ; and so rapidly did he rise in the favour of his Sovereign that he became Archbishop of York in 1514, and in 1515 succeeded Archbishop Warham as Chancellor. In the latter year he was also promoted by the Pope to the dignity of Cardinal. His retinue surpassed that of royalty itself. York Place (now Whitehall), his chief residence, was furnished with the greatest splendour. He built Hampton Court Palace, which he afterwards presented to the King, his master, and founded Christ Church, Oxford, which was first known by the name, derived from himself, of 'Cardinal's College.' But a revolution at last suddenly deprived him of power. His goods were seized ; and on his way from York to London to meet his trial, he fell sick at Leicester, and expired in a monastery of that city.

Purchased by the Trustees, February 1858. (32.)

Half-length standing figure, in profile to the left.

Dimensions.—Panel, $32\frac{3}{8}$ ins. by $21\frac{3}{8}$ ins.

For ANOTHER PORTRAIT, see page 514.

WILLIAM WOODFALL. 1745-1803.

Painted in 1782 by Thomas Beach.

The earliest parliamentary reporter. He was at first occupied in printing and editing the 'Public Advertiser.' From these pursuits he was for a time diverted by a taste for the theatrical profession, and performed several characters in Scotland with success. He returned to the metropolis about 1772, and became editor of the 'London Packet.' He was appointed to the double office of printer and editor of 'The Morning Chronicle,' which he continued to fill till the year 1789, when he commenced a paper on his own account, called 'The Diary.' His memory was wonderfully retentive. Aided by this advantage he undertook for the first time in newspaper writing, to give a detailed account of the proceedings in Parliament on the same night. Without taking a note to assist his memory, he has been known to write 16 columns of the debates in as many hours. This innovation, once established, led to a division of labour, and to the system of reporting by shorthand as now adopted by all the London newspapers. He died at his house in Queen Street, Westminster.

Presented, February 1864, by H. D. Woodfall, Esq. (169.)

To the waist, at a table, face three-quarters to the left.

Dimensions.—29½ ins. by 24½ ins.

WILLIAM WOOLLETT. 1735-1785.

Painted by Gilbert Stuart.

An eminent engraver. Born at Maidstone, where his father was a watchmaker. Woollett's first knowledge of the method of engraving was derived from an artist named Tinney, but his effective and original style was entirely the result of his own natural genius. He studied at the St. Martin's Lane Academy, and was largely employed by Alderman Boydell. In 1766 Woollett became a member of the Incorporated Society of Artists, of which he held the secretaryship for several years. He was appointed historical engraver to the King. His finest works were the 'Death of Wolfe' and 'The Battle of La Hogue,' after West, and 'Niobe,' after Wilson. Woollett died in Upper Brook Street, Rathbone Place, and was buried in old St. Pancras churchyard. There is a monument to him in the cloisters of Westminster Abbey.

Deposited, November 1883, by the Trustees and Director of the National Gallery, to which it was presented, 1849, by Mr. Henry Farrer. (705.)

Half-length seated figure, face three-quarters to the left.

Dimensions.—35½ ins. by 27½ ins.

WILLIAM WORDSWORTH. 1770-1850.

Painted by Henry William Pickersgill, R.A.

Poet Laureate. Son of a law agent to Sir James Lowther, afterwards Earl of Lonsdale. Born at Cockermouth, in Cumberland. His early life was spent between Cockermouth and Penrith, where he attended a dame's school. He was afterwards removed to a public school at Hawkshead, in Lancashire. Having lost his parents in early life, his uncles sent him, in 1787, to St. John's College, Cambridge, where he studied Italian, and devoted much of his attention to poetry. After taking his B.A. degree, he left college in 1791, and spent several months in France, at Paris, Orleans, and Blois. The scenes of the French Revolution left a deep impression on his mind. In 1808 Wordsworth removed to Allanbank, in the neighbourhood of Grasmere, and resided there till 1813, from which period he spent the remainder of his life at Rydal. His great philosophical poem of the 'Excursion' was published in 1814. 'The White Doe of Rylstone' appeared in the year following, and 'Peter Bell' in 1819. In 1843 he succeeded his friend Robert Southey as Poet Laureate, on the recommendation of Sir Robert Peel. He died at Rydal Mount.

Purchased by the Trustees, June 1860. (104.)

Half-length seated in a landscape, face three-quarters to the left.

Dimensions.—85½ ins. by 52½ ins.

ANOTHER PORTRAIT.

Drawn at the age of 28 by Robert Hancock.

Drawn in black chalk upon white paper for Joseph Cottle, of Bristol, 1798.

Purchased by the Trustees, May 1877. (450.)

To the waist, face in profile to the left.

Dimensions.—6½ ins. by 5½ ins.

SIR CHRISTOPHER WREN, F.R.S. 1632-1723.

Painted by Sir Godfrey Kneller.

This great architect and mathematician was born at Knoyle, in Wiltshire, of which place his father, Dr. Christopher Wren, was vicar. His father was also Dean of Windsor, Chaplain to King Charles I., and Registrar of the Order of the Garter. His uncle was Dr. Matthew Wren, Bishop of Ely; and his mother was Mary Coxe, heiress of Fonthill. On account of his delicate health, he at first studied under a private tutor; but subsequently went to Westminster School, and thence to Wadham College,

Oxford. In 1657 he was selected to the professorship of Astronomy in Gresham College, which he retained until his appointment to the Savilian Chair at Oxford, in 1661, at which time also he was created Doctor of Civil Law. Wren was one of the original founders of the Royal Society. He visited France in 1665. Wren had been one of the Commissioners appointed for the reparation of old St. Paul's and, when the city was reduced to ashes, drew the plan of a new one, which, however, was not carried into effect. The Royal authority for the rebuilding of St. Paul's Cathedral was dated May 14th, 1675. The first stone was laid on the 21st of June following. Divine Service was first performed in it December 2nd, 1697, on the day of thanksgiving for the peace of Ryswick. The last and highest stone was laid 1710, when Sir Christopher had attained his 79th year. It is not possible within the limits of this notice to enumerate his other important works. Many of his drawings are preserved at All Souls College, Oxford, of which he was a fellow. Wren at the age of 91 was found dead in his chair after dinner. The inscription in St. Paul's "Si monumentum requiris circumspecte," marks his place of burial.

Purchased by the Trustees, November 1860. (113.)

Seated figure, to below the knees, face three-quarters to the left.

Dimensions.—49 ins. by 39½ ins.

CHRISTOPHER AND JOHN WRIGHT. See page 476.

JOSEPH WRIGHT, A.R.A. 1734-1797.

Painted by himself.

An eminent painter both of figures, portraits, and landscape, commonly known as Wright of Derby, in which town he was born, and resided during the greater part of his life. While in Italy he had the opportunity to observe an eruption of Mount Vesuvius, which is believed to have left a permanent impression on his mind; for, from this period, fire-light subjects became the artist's favourite themes, and he painted eruptions, thunderstorms, the Girandola (the great display of fireworks) from the Castle of St. Angelo at Rome, and the siege of Gibraltar, with great success. Two other subjects of this class, 'The Academy of Artists drawing by Lamplight' and 'A Blacksmith's Forge,' have been engraved.

Presented by William Michael Rossetti, Esq., February 1858, (29.)

To the waist, face three-quarters to the left.

Dimensions.—28½ ins. by 23¼ ins.

THOMAS WRIGHT. 1790-1875.

Drawn by George Frederick Watts, R.A.

The prison philanthropist. Born at Manchester. A working-man, who, after succeeding in life, devoted his money and leisure to reclaiming prisoners and criminals, and was instrumental in bringing many back to lead an honest and respectable life. In the Town Hall at Manchester there is a picture, by Watts, 'The Good Samaritan,' for which this drawing was used as a study.

Presented, December 1895, by the artist. (1016.)

Head, face three-quarters to the left.

Dimensions.—18½ ins. by 15 ins.

SIR THOMAS WYAT. 1503-1542.

Painted after a drawing by Holbein

Poet and diplomatist. Born at Allington Castle, Kent. Minister to Spain in 1637; held various posts at court with chequered favour under Henry VIII. Published several poems, which, with those written by the Earl of Surrey, are among the earliest poems of English poets, and had a great influence on the style and diction of the following age. His son, of the same name, was beheaded for rebellion against Queen Mary.

Purchased by the Trustees, March 1896. (1035.)

Bust, face nearly in profile to the left.

Dimensions (Circular).—18½ ins. diameter.

JAMES WYATT, P.R.A. 1746-1813.

Bronze bust, by John C. F. Rossi, R.A.

Architect. Born near Burton, in Staffordshire. Was taken at an early age by Lord Bagot in his ambassadorial suite to Rome, where he studied diligently. Wyatt became architect of the old Pantheon, in Oxford Street, Fonthill Abbey, and Lee Priory. He made additions to some of the colleges at Oxford, and conducted operations in the cathedrals of Lichfield and Salisbury. He succeeded Sir William Chambers as Surveyor-General to the Board of Works. During the temporary retirement of Benjamin West, Wyatt was elected, in 1805, President of the Royal Academy, and occupied the chair for one year.

Presented, March 1872, by Sir M. Digby Wyatt, F.S.A. (344.)

SIR JEFFREY WYATVILLE, R.A. 1766-1840.

Drawn in pencil by Sir Francis Chantrey, R.A.

Architect. Son of Joseph Wyatt. Architect to Windsor Castle, which he re-modelled. Elected R.A. 1826. Assumed the

name of Wyatville. Knighted 1828, and died in Windsor Castle.

Presented, February 1871, by the widow of George Jones, R.A., being one of a collection of drawings made by Sir Francis Chantrey with the *camera lucida* as preparatory sketches for his works in sculpture.

Dimensions.— $18\frac{1}{2}$ ins. by $15\frac{1}{2}$ ins.

SIR CYRIL WYCH, P.R.S., P.C., 1632 ?-1707.

Painter uncertain.

Statesman and man of science. Born at Constantinople, where his father was ambassador, and educated at Christ Church, Oxford. Knighted at the Hague, 1660, by Charles II. First entered Parliament in 1661. Secretary to the Lord Lieutenant of Ireland in 1692, and Lord Justice of Ireland, 1693. One of the earliest fellows of the Royal Society, of which he was elected President in 1683. Married a niece of John Evelyn, the diarist, and buried at Hockwold in Norfolk.

Presented, November 1905, by his lineal descendant, Cyril Wych, Esq. (1422.)

To below the waist (reduced from full-length), face three-quarters to the right.

Dimensions.—50 ins. by 40 ins.

WILLIAM WYCHERLEY. 1640-1715.

Painted by Sir Peter Lely.

Dramatist. Born in Shropshire and educated in France and at Oxford. Author of several comedies, of which the best known are 'Love in a Wood,' 'The Country Wife,' and 'The Plain Dealer.' A man of fashion in his day, and noted for his handsome face and figure.

Purchased by the Trustees, November 1891. (880.)

To the waist, face three-quarters to the left.

Dimensions.— $26\frac{1}{4}$ ins. by $22\frac{3}{8}$ ins.

ANNE HYDE, DUCHESS OF YORK. 1637-1671.

Painted by Sir Peter Lely.

Daughter of Lord Chancellor Clarendon, and first wife of James, Duke of York, afterwards King James II., to whom she was married in 1660. She became the mother of Queen Mary II. and Queen Anne.

Purchased by the Trustees, June 1867. (241.)

To the waist, face three-quarters to the right.

Dimensions.— $28\frac{1}{2}$ ins. by 24 ins.

H.R.H. EDWARD AUGUSTUS, DUKE OF YORK. See page 480.

HENRY BENEDICT MARIA CLEMENS STUART, CARDINAL YORK.
1725-1807.

Painted as a child and ascribed to Nicolas Largillière.

Second son of Prince James Edward Stuart and of his consort Princess Maria Clementina Sobieska. He was born at Rome, and took holy orders, though he was given the title of Duke of York. Benedict XIV. created him cardinal in 1747, and endowed him with the bishoprics of Frascati and Ostia. He was afterwards made by Clement XIII. Archbishop of Corinth and Bishop of Tusculum. After his elder brother's death, in 1788, he caused a medal to be struck bearing his name, as Henry IX., King of England. He was deprived of his ecclesiastical revenues during the French occupation of Rome; but received a yearly pension from the British Government. He returned to Rome in 1801, and died the doyen of the Sacred College.

Purchased by the Trustees, June 1876. (435.)

To the waist, face three-quarters to the left.

Dimensions (Oval).— $24\frac{1}{2}$ ins. by $18\frac{1}{4}$ ins.

(a.) ANOTHER PORTRAIT.

Painted by Pompeo Batoni.

Purchased by the Trustees, July 1861. (129.)

Standing figure to below the waist, face three-quarters to the left.

Dimensions (Oval).— $28\frac{1}{2}$ ins. by 24 ins.

(b.) ANOTHER PORTRAIT.

Drawn in crayons by Rosalba Carriera.

Purchased by the Trustees, July 1873. (378.)

Bust, face nearly profile to the right.

Dimensions (Oval).—9 ins. by $7\frac{1}{8}$ ins.

SIR ALLEN YOUNG. See page 510.

ARTHUR YOUNG. 1741-1820.

Drawn in 1794 by George Dance, R.A.

Traveller and agriculturist. Son of the Rector of Bradfield, in Suffolk. His tours in England, Ireland, and France were marked by a sense of careful observations of the people and the counties, that have made them of lasting value. He intro-

duced a taste for agricultural science in England, which led to the foundation of the Royal Agricultural Society.

Purchased by the Trustees, July 1898. (1162.)

Seated, to the waist, in profile to the left.

Dimensions.—10 ins. by $7\frac{3}{8}$ ins.

EDWARD YOUNG, D.C.L. 1684-1765.

Painter uncertain.

Poet. Son of the Dean of Salisbury. Born near Winchester, and educated there and at New College, Oxford. Fellow of All Souls', and rector of Welwyn, Herts. Author of numerous poems of a moral and meditative nature, the best known and most popular of which is 'Night Thoughts on Life, Death, and Immortality,' published in parts during the years 1742-6.

Purchased by the Trustees, November 1899. (1244.)

To the waist, facing the spectator.

Dimensions.—10 ins. by 8 ins.

JOHN ZOFFANY, R.A. 1733-1810.

Painted in 1761 by himself.

Portrait painter. Born at Frankfort-on-the-Maine. He went at an early age to study in Rome, and arrived in England in 1758. In 1762 he became a member of the Incorporated Society of Artists and was one of the original members of the Royal Academy. He proceeded in 1783 to India, where he remained lucratively employed during seven years. His family and theatrical groups are highly esteemed, and many of the latter have been engraved.

Purchased by the Trustees, February 1875. (399.)

To the waist, face nearly in profile to the left.

Dimensions.— $20\frac{3}{4}$ ins. by $16\frac{1}{4}$ ins.

COLLECTIVE PORTRAITS.

INTERIOR OF OLD SOMERSET HOUSE AND CONFERENCE OF ENGLISH AND SPANISH PLENIPOTENTIARIES IN 1604.

Painted by Marc Gheeraedts.

A large historical picture representing the English, Spanish, and Austrian plenipotentiaries assembled in an apartment at old Somerset House, 18th August 1604, to conclude a treaty of peace and commerce between the King of Great Britain, James I., on the one side and the King of Spain, Philip III., with the Archduke Albert of Austria, Governor of the Netherlands, and his wife, Isabella Clara Eugenia, sister of the King of Spain, on the other.

King James by this treaty bound himself to give no further aid to the "Hollanders or other enemies of the King of Spain and the Archduke," in return for which English subjects trading abroad, were exempted from molestation by the agents of the Inquisition. This abandonment of the Hollanders led to a dislike between the two nations, which resulted in the naval wars of the time of the Commonwealth. A particular account of this Conference, and the articles of the treaty agreed upon will be found in Stow's Annals (ed. 1631) under the date of August 1604.

COMMISSIONERS FOR THE KING OF GREAT BRITAIN :

- A. *Thomas Sackville, First Earl of Dorset*, Baron Buckhurst, High Treasurer of England, K.G., 1536-1608. (He holds his wand of office, and is seated next the window, furthest away from the spectator.)
- B. *Charles Howard, First Earl of Nottingham*, Baron Howard of Effingham, Chief Justice, and Justice itinerant of all forests on this side Trent, High Admiral of England, and Captain General of the navies and seas of England, Ireland, and the isles and dominions thereof. K.G., 1536-1624. (He defeated the Spanish Armada.)
- C. *Charles Blount, Earl of Devonshire*, Baron of Mountjoy, Lieutenant in the kingdom of Ireland, Master of the Ordnance, Governor of the town, island, and castle of Portsmouth, K.G., 1563-1606.
- D. *Henry Howard, First Earl of Northampton*, Lord Howard of Marnhill Lord Warden and Admiral of the Cinque Ports. K.G., 1540-1614.
- E. *Robert Cecil, afterwards Viscount Cranborne*, Lord Cecil of Essendon, Principal Secretary, Master of the Court of Wards and Liveries. (Afterwards First Earl of Salisbury.) K.G. 1563-1612 (*see page 366*).

All the preceding are of His Majesty's Privy Council.

COMMISSIONERS FOR THE KING OF SPAIN. (Beginning from the Window.)

1. *Juan de Velasco*, constable of Castile and Leon, Duke of the city of Frias, Conde de Haro, Lord of the towns of Villalpand and Redraca de la Sierra, Lord of the house of Velasco and of the seven infants of Lara, Great Chamberlain to Philip the Third, King of Spain, &c., Councillor of State and War, President of Italy.
2. *Juan Baptista de Tassis*, Conde de Villa Mediana, Gentleman of the King's Chamber, and Postmaster General in the kingdoms and dominions of the King of Spain.
3. *Alessandro Rovida*, Professor of the Law in the College of Milan and Senator of the Province of Milan.

COMMISSIONERS FOR THE ARCHDUKE AND ARCHDUCHESS:

4. *Charles*, Prince and Count of Aremborg, Knight of the Order of the Golden Fleece, Councillor of State and Admiral General to the Archdukes.
5. *Jean Richardot*, Knight, President of the Privy Council and Councillor of State.
6. *Lodovic Verreyken*, Knight Principal Secretary and Audienciar.

Purchased, July 1882, at the Hamilton Palace sale. (665.)

Dimensions.—81 ins. by 105½ ins.

THE GUNPOWDER PLOT CONSPIRATORS. 1605.

Engraved from the life by Crispin Van der Passe.

A group of the eight principal conspirators, viz.:—Guy Fawkes, Robert Catesby, Thomas Percy, John Wright, Christopher Wright, Robert Winter, Thomas Winter, and Thomas Bates.

GUY FAWKES (born 1570) was a member of the old Yorkshire family of Fawkes. His father was Registrar of the Consistory Court of York Cathedral; and he was educated at the free school of that city, where Bishop Morton and Sir Thomas Cheke are said to have been his schoolfellows. Though born of Protestant parents, he was probably brought up under the influence of his stepfather, who was a devout Roman Catholic. After dissipating the small fortune which he inherited, he enlisted in the Spanish army engaged, under the Archduke Albert, in Flanders. There he made the acquaintance of many exiled English Catholics, and being selected by Catesby and Winter, the originators of the plot, as a suitable instrument for carrying it into execution, was brought by the latter to England in April 1604. Father Greenway, in his MS. account of the conspiracy, describes Fawkes as "a man of great piety, of "exemplary temperance, of mild and cheerful demeanour, av

"enemy of broils and disputes, a faithful friend, and remarkable for his punctual attendance upon religious observances."

ROBERT CATESBY (born 1573) was the son and heir of Sir William Catesby, who possessed large estates in Northamptonshire, Warwickshire, and Oxfordshire, and who became a Roman Catholic in 1598. He was educated at Gloucester Hall (now Worcester College), Oxford. He took part in the insurrection of the Earl of Essex in 1601, and in various conspiracies projected by the discontented Roman Catholics during the next two years. Catesby was the originator of the plot, and first confided his ideas to Winter and Wright in the early part of 1604. Father Greenway describes him as above six feet high, of exceedingly noble and expressive countenance, and exercising by the dignity of his character, an irresistible influence over the minds of those who associated with him.

THOMAS PERCY, born in 1560, was great grandson of Henry, fourth Earl of Northumberland, and steward to the ninth earl at Alnwick Castle. He was early in life a convert to the Catholic faith, and, before the death of Elizabeth, had been sent on a mission to King James, from whom he obtained promises of toleration for his co-religionists; when, on the accession of James to the English throne, these promises were not fulfilled, Percy was much exasperated and readily engaged himself in the conspiracy. Greenway says that at that time "he was about 46 years of age, though, from the whiteness of his head, he appeared to be older; his figure was tall and handsome, his eyes large and lively, and the expression of his face pleasing though grave; and notwithstanding the boldness of his character, his manners were gentle and quiet."

JOHN AND CHRISTOPHER WRIGHT, brothers, were members of a good Yorkshire family, and old friends of Catesby; like him they were converts to Catholicism, and had taken part in the rebellion of the Earl of Essex. Their sister was married to Thomas Percy.

ROBERT WINTER was the head of an old Worcestershire family, and resided at Huddington, where he had large estates; by marriage, the Winters were related to Catesby and Tresham. He was at first strongly opposed to the plot, believing that it must bring ruin upon its authors and their co-religionists, but eventually was induced to take an active part in it.

THOMAS WINTER, the younger brother of Robert, had served for some years in Flanders against the King of Spain, and was afterwards in the employment of Lord Monteaule; he had shared in all the Catholic intrigues that were started during the latter years of Queen Elizabeth, and was one of the first to join with Catesby in the plot. Father Greenway describes him as an accomplished and able man, familiarly conversant with

several languages, and of great account with his party, in consequence of his talents for intrigue and his personal acquaintance with ministers in foreign courts.

THOMAS BATES was an old servant of Catesby, and was made an accomplice in the plot at an early stage of the proceedings. The statements which he made when examined after his arrest first implicated Garnet and other Jesuit priests in the conspiracy. Upon the announcement of the arrest of Fawkes on the eve of the 5th of November, the rest of the conspirators fled from London, but were overtaken at Holbeach, in Staffordshire, where Catesby, Percy, and the two Wrights were killed after a desperate defence.

Robert Winter and Bates, with Sir Everard Digby and John Grant, were executed in St. Paul's Churchyard on January 31, 1606; and Guy Fawkes and Thomas Winter, with Ambrose Rookwood and Robert Keyes, on the following day in Palace Yard, Westminster.

Presented, November 1871, by H.M. Stationery Office. (334A.)

Dimensions.— $7\frac{1}{2}$ ins. by $8\frac{1}{2}$ ins.

FIVE CHILDREN OF CHARLES I., WITH A LARGE DOG.

An old copy after Sir Anthony Van Dyck.

The children of Charles I. and Henrietta Maria represented in this picture are—

CHARLES, Prince of Wales, (afterwards Charles II.), aged 7, (in red with his hand on the dog's head) (*see* page 77).

MARY, afterwards Princess of Orange and mother of William III., aged 6, (on the left, turned towards the right).

JAMES, Duke of York, (afterwards James II.), aged 4, (in a tight fitting cap and long dress) (*see* page 219).

ELIZABETH, (who died unmarried at Carisbrook), aged 2, (holding her infant sister in a chair).

ANNE, (who died in infancy), aged 1, (infant in a chair).

The original picture, of which this is a copy and which shows the figures at whole-length, was painted by Van Dyck in 1637, and is now in the royal collection at Windsor Castle.

There are several other portraits of these children, for the most part containing the first three only, painted by Van Dyck, of which the best is that painted in 1635 and now in the royal picture gallery at Turin.

Purchased by the Trustees, July 1868. (267.)

Dimensions.— $42\frac{1}{2}$ ins. by $68\frac{3}{4}$ ins.

SEVEN BISHOPS. 1688.

Painter unknown.

The Seven Bishops who were committed to the Tower, June 8th

1688, for refusing to distribute the King's Declaration of Indulgence for liberty of conscience, in their respective dioceses. After a trial in the Court of King's Bench, they received a verdict of acquittal, and were set at liberty, amidst great public rejoicings, on the 30th June following. In the centre, on a larger scale than the rest, is placed WILLIAM SANCROFT, Archbishop of Canterbury, (*see page 368*).

Around him, within black ring medallions, are—

WILLIAM LLOYD, Bishop of St. Asaph (*see page 254*).

FRANCIS TURNER, Bishop of Ely, translated from Rochester, 1684 (*see page 431*).

THOMAS KEN, Bishop of Bath and Wells, consecrated 1684.

JONATHAN TRELAWNEY, Bishop of Bristol, son of Sir Jonathan Trelawney of Pelynt, in Cornwall, consecrated 1685.

THOMAS WHITE, Bishop of Peterborough, consecrated 1685.

JOHN LAKE, Bishop of Chichester. Had been nominated to the Bishopric of Man by the Earl of Derby in 1682. Translated from Bristol, 1685.

Purchased by the Trustees, June 1859. (79.)

Dimensions.—38 ins. by 33½ ins.

FOR OTHER PORTRAITS, *see page 517*.

THE COURT OF CHANCERY, as held openly in Westminster Hall during the reign of George I.

Painted by Benjamin Ferrers.

This picture contains portraits of Lord Chancellor MACCLESFIELD presiding (*see page 264*). Sir Philip YORKE (Solicitor-General) afterwards Lord Chancellor HARDWICKE, (*see page 183*), and Sir Thomas PENGELLY (King's Prime Serjeant) afterwards Chief Baron of the Exchequer (*see page 522*).

From a very remote period the three great courts of law were held, partitioned off by square enclosures, within the walls of Westminster Hall. Two of them, the Chancery and the King's Bench, were placed at the upper end of the hall, against the south wall below the great window.

Purchased by the Trustees, June 1888. (798.)

Dimensions.—29¼ ins. by 24¼ ins.

MEETING OF A COMMITTEE OF THE HOUSE OF COMMONS at the Fleet Prison, 1729.

Painted in 1729 by William Hogarth

This Committee was appointed by the House of Commons on a motion of General James Oglethorpe, M.P., on February 25, 1728-9, to inquire into the conduct of Thomas Bambridge, warder

of the Fleet Prison. The Committee met in February and reported:—"That Thomas Bambridge, the acting warden of" "the prison of the Fleet, hath wilfully permitted several" "debtors of the crown in great sums of money, as well as" "debtors to divers of his Majesty's subjects to escape; hath" "been guilty of the most notorious breaches of his trust, great" "extortions, and the highest crimes and misdemeanours in" "the execution of his said office and hath arbitrarily and unlawfully" "fully loaded with irons, put into dungeons, and destroyed" "prisoners for debt under his charge, treating them in the" "most barbarous and cruel manner in high violation and contempt of the laws of the Kingdom." In spite of this report and three subsequent trials for murder and other crimes, Bambridge seems to have escaped without any great punishment.

The members of the Committee were as follows: Chairman, General James Edw. OGLETHORPE, Lord MORPETH, Lord INCHINQUIN, Lord PERCEVAL, Sir Gregory PAGE, Sir Archibald GRANT of Monymusk (for whom the picture was painted), Sir James THORNHILL (see page 424), Sir Andrew FOUNTAINE, General WADE, Capt. VERNON, R.N., Francis CHILD, and Wm. HUCKS, Esqrs. BAMBRIDGE stands on the extreme left.

Presented, November 1892, by George, 9th Earl of Carlisle. (926.)

Dimensions.—27½ ins. by 20 ins.

A CLUB OF ARTISTS IN 1735.

Painted by Hamilton.

This club was composed of some of the leading artists and amateurs of the day, one of the latter being Matthew Robinson, Esq., of West Layton in Yorkshire, father of the famous Mrs. Montagu, for whom the picture appears to have been painted.

- (1) MR. ROBINSON appears seated in front of a table in a grey suit: round him are grouped in order from left to right.
- (2) GEORGE VERTUE, 1684-1756, the engraver. (See p. 437.)
- (3) HANS HUYSSING, fl. 1715-1745, a Swedish portrait-painter, then in fashion.
- (4) MICHAEL DAHL, 1656-1743, a Swedish portrait-painter, who was the rival and successor of Sir Godfrey Kneller, as the most fashionable portrait-painter of his day.
- (5) —. THOMAS, an architect.
- (6) JAMES GIBBS, 1682-1734, the famous architect. (See p. 159.)
- (7) JOSEPH GORPY, d. 1763, water-colour painter and etcher.
- (8) CHARLES BRIDGEMAN, d. 1738, gardener: laid out the Serpentine and Kensington Gardens.
- (9) BERNARD BARON, d. 1762, the engraver.

- (10) JOHN WOOTTON, *d.* 1765, the famous painter of horses and landscapes.
 (11) JOHN MICHAEL RYSBRACK, 1693?-1770, the famous sculptor.
 (12) —. HAMILTON, the painter of the picture.
 (13) WILLIAM KENT, 1684-1748, painter, sculptor, architect and landscape gardener; architect of the Horse-Guards and Treasury buildings, and other important works.

Purchased by the Trustees, July, 1904. (1384.)

Dimensions.—34 ins. by 43 ins.

PRINCE GEORGE FREDERICK OF WALES (GEORGE III.)
 AND PRINCE EDWARD AUGUSTUS, DUKE OF YORK
 AND ALBANY, K.G., WITH THEIR TUTOR, FRANCIS
 AYSCOUGH, D.D., DEAN OF BRISTOL.

Painted by Richard Wilson, R.A.

George III. (*see* his portrait, page 157) and the Duke of York were sons of Frederick, Prince of Wales, who died in 1751, and grandsons of George II.

Edward Augustus, Duke of York and Albany, was born in 1739. Entered the navy, and Vice-Admiral of the Blue, 1762. Died unmarried at Monaco, September, 1767. Buried in Westminster Abbey.

Francis Ayscough, D.D., was born at Southwark in 1700. Educated at Corpus Christi College, Oxford. Clerk of the Closet to Prince Frederick, 1740. Dean of Bristol. Died October, 1766.

Presented, July 1900, by Messrs. Agnew & Sons. (1165.)

Full-length figures, the princes seated on a sofa to the right and their tutor standing at a table to the left.

Dimensions.—79 ins. by 99½ ins.

THE ROYAL ACADEMY IN 1772.

Two sketches by J. Sanders after J. Zoffany, R.A.

The original painting, showing the group of the original members of the Royal Academy in 1772 was made by John Zoffany, R.A., and is now in the royal collection at Windsor Castle. The two copies were sketched by John Sanders, then a student in the schools of the Royal Academy.

The artists represented are:—

BARRET, GEORGE, 1728?-1784, painter.

BARTOLOZZI, FRANCESCO, 1727-1815, engraver.

BURCH, EDWARD, fl. 1771-1808, miniature-painter

CARLINI, AGOSTINO, died 1790, sculptor and painter.

CATTON, CHARLES, 1728-1798, painter.

CHAMBERLIN, MASON, died 1787, portrait-painter.

- CHAMBERS, SIR WILLIAM, 1726-1796, architect.
 CIPRIANI, GIOVANNI BATTISTA, 1727-1785, painter and engraver.
 COSWAY, RICHARD, 1740-1821, portrait-painter.
 GWYNN, JOHN, died 1786, architect.
 HAYMAN, FRANCIS, 1708-1776, painter.
 HOARE, WILLIAM, 1707?-1792, portrait-painter.
 HONE, NATHANIEL, 1718-1784, portrait painter.
 HUNTER, WILLIAM, 1718-1783, anatomist.
 KAUFFMANN, ANGELICA, 1741-1807, painter (portrait on the wall).
 MEYER, JEREMIAH, 1735-1789, miniature-painter.
 MOSER, GEORGE MICHAEL, 1704-1783, chaser and enameller.
 MOSER, MARY, died 1819, flower-painter (portrait on the wall).
 NEWTON, FRANCIS MILNER, 1720-1794, portrait-painter.
 NOLLEKENS, JOSEPH, 1737-1823, sculptor.
 PENNY, EDWARD, 1714-1791, painter.
 REYNOLDS, SIR JOSHUA, 1723-1792, President and portrait-painter.
 RICHARDS, JOHN INIGO, died 1810, landscape and scene painter.
 SANDBY, PAUL, 1725-1809, water-colour painter, and engraver.
 SANDBY, THOMAS, 1721-1798, draughtsman and architect.
 SERRES, DOMINIC, 1722-1793, marine-painter.
 TAN CHET-QUA, a Chinese artist.
 TOMS, PETER, died 1777, painter and herald.
 TYLER, WILLIAM, died 1801, sculptor and architect.
 WALE, SAMUEL, died 1786, historical painter.
 WEST, BENJAMIN, 1738-1820, historical painter, afterwards president.
 WILSON, RICHARD, 1714-1782, landscape painter.
 WILTON, JOSEPH, 1722-1803, sculptor.
 YEO, RICHARD, died 1779, medallist.
 ZOFFANY, JOHN, 1733-1810, painter.
 ZUCCARELLI, FRANCESCO, 1702-1788, landscape painter.

Presented, May 1906, by Alfred Jones, Esq. (1437.)

Dimensions—10½ ins. by 7½ ins.

PORTRAIT GROUP OF SIR JOSHUA REYNOLDS, P.R.A., 1723-1792; SIR WILLIAM CHAMBERS, R.A., 1726-1796; and JOSEPH WILTON, R.A., 1722-1803.

Painted in 1782 by John Francis Rigaud, R.A.

This portrait group of three well-known artists, Reynolds the painter (*see page 349*), Chambers the architect (*see page 75*), and

Wilton the sculptor, was exhibited at the Royal Academy in 1782 as 'Portraits of Three English Artists,' intended as a 'pendant' to the 'Portraits of Three Italian Artists' (Bartolozzi, Carlini, and Cipriani), exhibited by Rigaud two or three years before. The three English artists in question were personal friends of the painter. Sir William Chambers, R.A., of whom a portrait by Sir Joshua Reynolds is already in the collection, was the well-known architect of Somerset House. Joseph Wilton, sculptor and Royal Academician, became Keeper of the Royal Academy in 1790.

Purchased by the Trustees, June 1895. (987.)

Reynolds and Chambers are seated at a table, and Wilton stands in the background.

Dimensions.—46½ ins. by 56½ ins.

INTERIOR OF THE OLD HOUSE OF COMMONS IN ST. STEPHEN'S
CHAPEL AT WESTMINSTER, IN THE YEAR 1793.

Painted by Karl Anton Hickel.

The Speaker, ADDINGTON, is in the chair. Conspicuous on the left of the Speaker stands William PITT in the act of addressing the House. Among the members to the left of the spectator may be recognised Sir R. Pepper ARDEN (Master of the Rolls), wearing a black gown and clerical bands, Henry DUNDAS (Home Secretary), Richard, Earl of MORNINGTON, wearing a blue ribbon as K.P., Robt. DUNDAS (Lord Advocate), Dudley RYDER (Paymaster General), CANNING, Sir John MITFORD (Solicitor General), Lord MACARTNEY, JENKINSON, WILBERFORCE, and Lord BAYHAM. On the right of the spectator, in the front row on the left of the Speaker, are seen Charles James Fox, SHERIDAN, and ERSKINE. At the table are seated Mr. John HATSELL and Mr. John LEY. Among the members in the back row is General PORTER, of the Guards, who sat for Stockbridge.

The date of this picture appears to be early in the month of February, 1793, and to represent the animated debate upon a Royal Message which was delivered to Parliament, informing them that the King had determined to augment his forces "for" "supporting his allies and for opposing views of aggrandisement" "and ambition on the part of France."

The circumstances which led to the acquisition of this art treasure are as follows:—The knowledge of the fact that such a picture had ever been painted originated in the Loan Exhibition of National Portraits held at South Kensington in 1867, when two meritorious portraits of British statesmen, Erskine and Canning, lent by Earl Grey, K.G. and Lord Houghton respectively, drew attention to the artist, Karl Anton Hickel, by

whom they were painted. It was then found recorded that Hickel had commenced in 1793 a large picture of the interior of the House of Commons, which was to have been engraved by Cheesman, but which the artist eventually, after refusing a large price for it, carried away to Hamburg, where he died. Repeated inquiries were then instituted as to its subsequent resting place, but without success, until the Rt. Hon. Edward Stanhope, M.P., a Trustee of this Gallery, had recourse to 'Notes and Queries,' and through that medium elicited the information that the picture was at Vienna, having been purchased from Hickel's heirs in 1816 by the Emperor Francis of Austria; that it was deposited in a storeroom of the Belvedere Palace, and had at one time been exhibited to the public there. The correctness of these particulars was ascertained by the assistance of the late Colonel the Hon. Everard Primrose, military attaché to the British Embassy at Vienna, and through the interest of Earl Granville, K.G., Secretary of State for Foreign Affairs, and Lord Edmond Fitzmaurice, M.P., Under Secretary of State and a Trustee of this Gallery, on the circumstances being brought to the notice of the Emperor of Austria, his Imperial Majesty was pleased to present the picture to Her Excellency Lady Paget, the wife of the British Ambassador, for the National Portrait Gallery.

Presented, June 1895, by His Imperial Majesty, Francis Joseph, Emperor of Austria and King of Hungary. (745.)

Dimensions.—126½ ins. by 177 ins.

EMINENT MEN OF SCIENCE, living in the years 1807-8.

A group of 48 portraits, representing the most distinguished men of science, who were alive in 1807-8, assembled in the Library of the Royal Institution. This group was originated by William Walker, the engraver, who spent some years in collecting the most authentic likenesses possible of the persons represented. The grouping itself was designed by Sir John Gilbert, R.A., and the figures drawn by John Frederick Skill, the whole being finished by William Walker and his wife Elizabeth.

The persons represented in this drawing are :—

William ALLEN, F.R.S., 1770-1843. Chemist.

Francis BAILY, F.R.S., 1774-1844. Astronomer.

Sir Joseph BANKS, K.B., P.R.S., 1743-1820. President of the Royal Society (*see* page 18).

Sir Samuel BENTHAM, 1737-1831. Civil Engineer and architect of the Navy.

Matthew BOULTON, F.R.S., 1728-1809. Engineer and constructor of the steam engine (*see* page 41).

Joseph BRAMAH, 1749-1814. Engineer and machinist.

- Robert BROWN, F.R.S., 1773-1859. Botanist.
 Sir Marc Isambard BRUNEL, V.P.R.S., 1769-1849. Engineer
 (*see* page 51).
 Edmund CARTWRIGHT, D.D., F.R.S., 1743-1823. Inventor
 of the power-loom.
 Hon. Henry CAVENDISH, F.R.S., 1731-1810. Chemist.
 Sir William CONGREVE, Bart., F.R.S., 1772-1828. Inventor
 of the rocket, &c.
 Samuel CROMPTON, 1735-1827. Inventor of the spinning
 mule.
 John DALTON, 1766-1844. Chemical philosopher (*see*
 page 115).
 Sir Humphrey DAVY, Bart., P.R.S., 1778-1829. Chemist and
 President of the Royal Society (*see* page 120).
 Peter DOLLOND, 1731-1820. Optician.
 Bryan DONKIN, F.R.S., 1768-1855. Engineer and machinist.
 Thomas Cochrane, 10th Earl of DUNDONALD, 1775-1860.
 Admiral and naval engineer.
 Henry FOURDRINIER, 1766-1854. Paper-maker.
 Davis Giddy GILBERT, P.R.S., 1767-1839. Chemist,
 philosopher, and President of the Royal Society.
 Charles HATCHETT, F.R.S., 1765-1847. Chemist.
 William HENRY, M.D., F.R.S., 1774-1836. Chemical
 philosopher.
 Sir William HERSCHEL, F.R.S., 1738-1822. Astronomer
 (*see* page 195).
 Edward Charles HOWARD, F.R.S., 1774-1816. Sugar-refiner.
 Joseph HUDDART, F.R.S., 1740-1816. Rope-maker and
 shipbuilder.
 Edward JENNER, M.D., F.R.S., 1749-1823. Discoverer of
 vaccination (*see* page 223).
 William JESSOP, 1745-1814. Civil engineer and canal
 maker (*see* page 224).
 Henry KATER, F.R.S., 1777-1835. Engineer and maker of
 scientific instruments.
 Sir John LESLIE, 1766-1832. Natural philosopher.
 Nevil MASKELYNE, 1732-1811. Astronomer.
 Henry MAUDSLAY, 1771-1831. Mechanical engineer
 Patrick MILLAR, 1730-1815. Inventor of paddle steamer-
 boats.
 William MURDOCK, 1754-1839. Engineer, erector of the
 first steam engine and inventor of gas-burning.
 Robert MYLNE, 1733-1811. Engineer and architect (*see*
 page 295).
 Alexander NASMYTH, 1758-1840. Landscape painter and
 mechanician.

John PLAYFAIR, F.R.S., 1748-1819. Mathematician and natural philosopher (*see* page 330).

John RENNIE, F.R.S., 1761-1821. Engineer and architect (*see* page 348).

Sir Francis RONALDS, F.R.S., 1788-1873. Inventor of the electric telegraph (*see* page 358).

Count RUMFORD, V.P.R.S., 1753-1814. Mechanical inventor and founder of the Royal Institution (*see* page 362).

Daniel RUTHERFORD, M.D., 1749-1819. Chemist.

Charles, 3rd Earl STANHOPE, F.R.S., 1753-1816. Mechanical inventor (*see* page 400).

William SYMINGTON, 1763-1831. Inventor of steam navigation.

Thomas TELFORD, F.R.S., 1757-1834. Architect and engineer.

Charles TENNANT, 1768-1838. Chemist.

Thomas THOMSON, M.D., F.R.S., 1773-1852. Chemist.

Richard TREVITHICK, 1771-1833. Inventor of the high-pressure steam engine.

James WATT, F.R.S., 1736-1819. Engineer, philosopher and inventor of the steam engine (*see* page 446).

William Hyde WOLLASTON, F.R.S., 1766-1828. Natural philosopher and President of the Royal Society.

Thomas YOUNG, F.R.S., 1773-1829. Natural philosopher.

This group was subsequently engraved by William Walker and G. Zobel, mezzotint-engraver. Certain alterations were made in the group at the time of engraving, the figures of the Earl of DUNDONALD and Henry FOURDRINIER being omitted, while those of William CHAPMAN, 1749-1832, civil engineer, William James FRODSHAM, F.R.S., 1778-1850, chronometer maker, William SMITH, LL.D., 1769-1839, geologist, Edward TROUGHTON, F.R.A.S., 1753-1835, astronomical instrument maker, and Richard WATSON, D.D., F.R.S., 1737-1816, Bishop of Llandaff, and professor of chemistry, were introduced. An early proof of this engraving was acquired by the Trustees for comparison and is exhibited with the original drawing.

Purchased by the Trustees, November, 1896. (1075.)

Dimensions (of the group).— $25\frac{1}{2}$ ins. by $50\frac{1}{2}$ ins.

Dimensions (of the engraving).— $20\frac{1}{2}$ ins. by $41\frac{1}{2}$ ins.

EMINENT MEN OF SCIENCE, LIVING IN THE YEARS 1807-8

Original sketches for the drawing by Sir John Gilbert, R.A.

Purchased by the Trustees, July 1904. (1383A.)

Dimensions—11 ins. by $4\frac{1}{2}$ ins.

8 ins. by $3\frac{1}{2}$ ins.

INTERIOR OF THE HOUSE OF LORDS IN AUGUST 1820, DURING
THE DISCUSSION OF THE BILL TO DISSOLVE THE MARRIAGE
BETWEEN GEORGE IV., AND CAROLINE OF BRUNSWICK.

Painted in 1823 by Sir George Hayter.

The scene is laid in the House of Lords, which was specially fitted up with bars and galleries for this occasion. A Secret Committee of the House of Lords was appointed to inquire into the conduct of Caroline of Brunswick, Queen Consort of George IV., on the report of which Committee, the Earl of Liverpool proposed in the House of Lords on July 5, 1820, "An Act to" "deprive Her Majesty Queen Caroline Amelia Elizabeth of the" "title, prerogatives, rights, privileges, and exemptions of Queen" "Consort of this realm, and to dissolve the marriage between" "his Majesty and the said Caroline Amelia Elizabeth." The Bill was read for a first time at the same sitting of the House. The second reading was taken on August 17, and following days, when counsel were called in and witnesses examined. The second reading was carried on November 6, by a majority of 28. The third reading was carried on November 10, by a majority of 9 only, upon which the Earl of Liverpool announced the intention of the Government to abandon the Bill.

The counsel for the Crown were the Attorney-General, Sir Robert Gifford, the Solicitor-General, Sir John S. Copley, the Advocate-General, Sir Christopher Robinson, with Dr. Adams and Mr. Parke. For the Queen there appeared Henry Brougham, Thomas Denman, Dr. Lushington, and Messrs. John Williams, Tindal, and Wilde.

The incident represented in the picture is the cross-examination of Teodoro Majocchi, an Italian witness, by Earl Grey; Spineto (or Spinetti) acting as interpreter. The Queen is seated at a table within the bar, outside which, near her, are conspicuous her three counsel, Brougham, Lushington, and Denman, and Mr. Vizard, her agent. The counsel for the Crown, Copley and Gifford, are seen on the left. The Duke of Clarence, afterwards William IV., stands in the gallery on the left.

The picture was painted for George Welbore Agar-Ellis, afterwards Lord Dover, who is seen standing outside the bar on the right. The painter Hayter, stands in the extreme right-hand corner of the picture.

Deposited on loan, September 1895, by Luke, Lord Annaly. (999.)

Dimensions.— $91\frac{3}{4}$ ins. by $140\frac{1}{4}$ ins.

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INTERIOR OF THE OLD HOUSE OF COMMONS during the moving of the Address to the Crown at the Meeting of the First Reformed Parliament, 5th February 1833.

Painted by Sir George Hayter.

Purchased by Her Majesty's Government in July 1858, and presented the same year to the National Portrait Gallery. (54.)
Dimensions.—118½ ins. by 196 ins.

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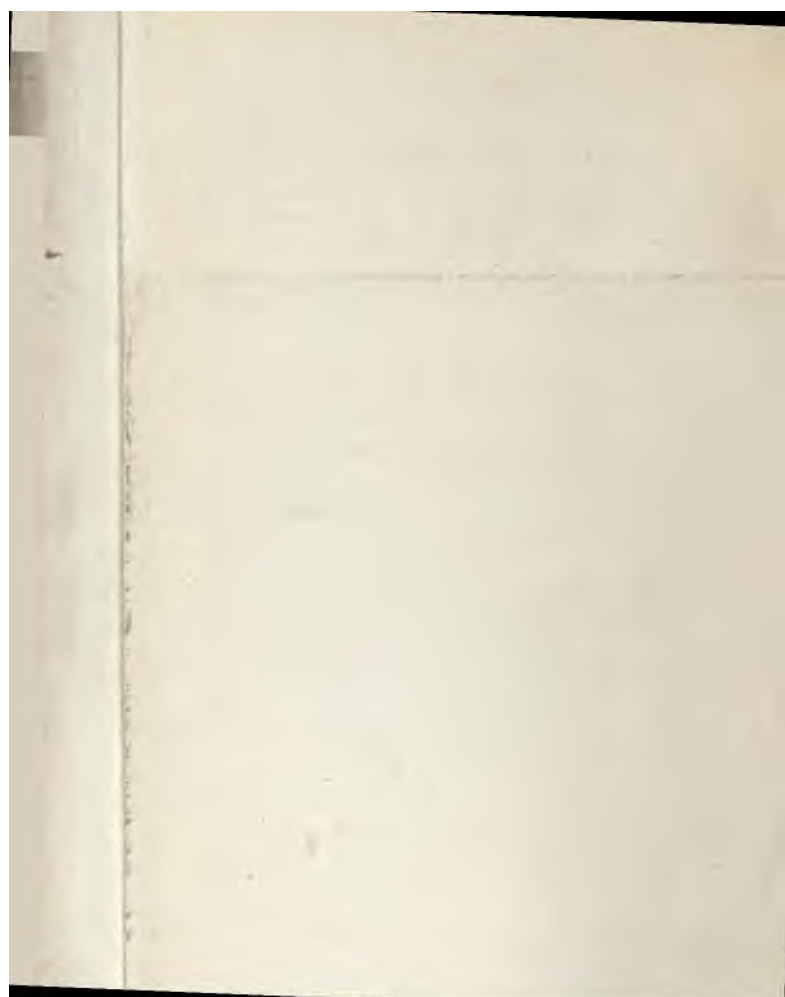
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to the Gentleman Usher
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A sheet of sketches by Sir George Hayter (1792-1871), representing himself in the act of painting this picture, was presented by Major Harrel in November 1897. (1103.)

Dimensions.—8½ ins. by 11 ins.

CONVENTION OF THE ANTI-SLAVERY SOCIETY, held in London at the Freemasons Hall, June 1840, under the Presidency of Thomas Clarkson.

Painted by Benjamin Robert Haydon.

See extracts from the Artist's own journal, published in the Life of B. R. Haydon, edited by Tom Taylor, 1853, vol. 3, page 140, under the date June 12th, 1840.

B. R. Haydon, in another communication which was quoted in the 'Sunday Magazine' for 1865, thus describes the opening of the Convention:—

"Aided by Joseph Sturge and his daughter, Clarkson mounted to the chair, and sat in it as if to rest and then in a tender feeble voice appealed to the assembly for a few minutes' meditation before he opened the Convention. After solemnly urging the members to proceed to the last, till slavery was extinct, lifting his arm and pointing to Heaven (his face quivering with emo



106. Thos. Bulley, Esq., *Delegate from Liverpool.*
 (Alderman).
 107. William Kay, Esq. *Ditto.*
 108. Isaac Crewdson, Esq. - *Delegate from Manchester.*
 109. William Smeal, Esq. - *Delegate from Glasgow and Paisley.*
 110. Rev. John Woodwark - *M. of the C. of the B. and F. A.S.*
Delegate from the C.U. of E. and W.
 111. Wm. Fairbank, Esq. - *Delegate from Sheffield.*
 112. Samuel Wheeler, Esq. - *Delegate from Rochester.*
 113. Wm. Boulton, Esq. - *Delegate from Birmingham.*
 114. Jos. Reynolds, Esq. - *Delegate from Bristol.*
 115. Dr. Thomas Price - *M. of the C. of the B. and F. A.S. Soc.*
 116. Isaac Bass, Esq. - *Delegate from Brighton.*
 117. Rev. Thomas Swan - *Delegate from Birmingham.*
 118. Rev. Edw. Steane - *Delegate from the Baptist Union.*
 119. Rev. William James - *Delegate from Bridgewater.*
 120. Ric. D. Webb, Esq. - *Delegate from the H. A.S. Society.*
 121. William Tatum, Esq. *Delegate from Rochester and Chatham.*
 122. Saxe Bannister, Esq. - *Delegate from the Aborigines P.*
Society.
 123. J. Whitehorn, Esq. - *Delegate from Bristol.*
 124. George Bennett, Esq. - *M. of the C. of the B. and F. A.S.*
Delegate from the C.U. of E. and W.
 125. William Wilson, Esq. - *Delegate from Nottingham.*
 126. Joseph Soul, Esq. - *Islington.*
 127. Mrs. Lucretia Mott - *United States.*
 128. Professor Adam - *Delegate from Massachusetts.*
 129. Mrs. Tredgold - *London.*
 130. Dr. Murch - - - *Delegate from Baptist Union.*

MEETING OF THE ROYAL FINE ARTS COMMISSION
 GWYDYR HOUSE, WHITEHALL, in the year 1846; com
 28 portraits.

Painted by John Partridge.

The Fine Arts Commission was appointed 22nd Nov
 1841; and additional Commissioners were added May
 August 1845, and in March and August 1846. The Comm
 was dissolved in 1863.

The following description of the picture is given in the
 own words:—

“The twofold object of the picture is to commemorate
 extension of Government patronage to the Fine Arts,
 the decoration of the New Houses of Parliament, and
 present an assemblage of the eminent men appointed
 carry this purpose into effect.

“The locale of the meeting is Gwydyr House, and
 a view to illustrate the previous state of art in England
 well as to relieve the monotonous effect on an unfur
 room, and of a mass of sombre, unpicturesque cos
 an imaginary collection of the works of our princip
 ceased artists has been arranged on the walls, and th
 out the apartment.”

Portraits consists of—

Earl of Aberdeen, K.T.
(page 1).

Prince Albert, K.G.
(page 4).
Shelburne.

Barry, Esq., R.A. (*see*
22).

at Canning (*see* page

Colborne.

L. Eastlake, Esq., R.A.
(*see* page 131).

es Graham, Bart.

Hallam, Esq.

in Hawes, Esq., jun.

H. Inglis, Bart. (*see*
216).

y Knight, Esq.

Marquess of Lansdowne,
(*see* page 241).

Earl of Lincoln.

Right Hon. Charles Shaw
Lefevre.

Lord Lyndhurst (*see* page 259).

Right Hon. T. B. Macaulay
(*see* page 262).

Viscount Mahon (*see* page
401).

Viscount Melbourne (*see* page
281).

Viscount Morpeth.

Viscount Palmerston, G.C.B.
(*see* page 317).

Right Hon. Sir Robert Peel,
Bart. (*see* page 321).

Samuel Rogers, Esq. (*see* page
357).

Lord John Russell (*see* page
364).

The Duke of Sutherland, K.G.

George Vivian, Esq.

Lord Willoughby D'Eresby.

Thomas Wyse, Esq.

Painted by the artist, March 1872. (342.)

Dimensions.—74 ins. by 145 ins.

The picture has unfortunately from the use by the artist of
and other injurious materials become totally obscured and
discoloured. It is no longer fit for exhibition. A photographic
reproduction is placed on exhibition in the gallery.

THE ORIGINAL DESIGN FOR THE PRECEDING.

Painted in oil colours on paper by John Partridge.

The sketch exhibits some interesting deviations, both in the
arrangement of the room, and the position of the members of
the Commission.

Painted by the Artist, March 1872. (343.)

Dimensions.—16 ins. by 34 ins.

ORIGINAL SKETCH WITH REFERENCE TO THE PRECEDING, H.R.H. THE PRINCE CONSORT, K.G.

*Drawn in lead pencil, upon a sheet of paper, to guide the Artist in
the disposition of the figures.*

Painted, March 1872, by Mrs. Partridge.

Dimensions.—4 ins. by 7 ins.

PATRONS AND LOVERS OF ART, DURING THE REIGN OF
GEORGE IV. A SET OF FOUR PICTURES.

Painted by Pieter Christoph Wonder.

These canvases exhibit groups of patrons and lovers of art who flourished in the first quarter of the present century. They are small-sized full-length figures sketchily painted in oil colours; some sitting and some standing.

These were preparatory studies by *P. C. Wonder, of Utrecht*, for a large picture of an imaginary assemblage of the finest paintings by celebrated masters arranged on the walls of a stately apartment, with various persons in modern costume discussing them.

This painting was commissioned by General Sir John Murray, G.C.B., about the year 1826, to match one of a similar subject which he already possessed by Gonzales Coques. The large picture is signed and dated 1829.

A. FIRST GROUP.—GENERAL SIR JOHN MURRAY, G.C.B., 1768?-1827, standing in profile to the left, holding gloves and stick, looking down at the famous picture by Titian of Bacchus and Ariadne now in the National Gallery. Sir John was a liberal patron of art and collected some fine pictures, and distinguished by his military services in various parts of the world. He served under the Duke of York in Flanders, and under Sir A. Clarke at the capture of the Cape of Good Hope; was Quartermaster-General to Sir David Baird's army in Egypt, and with Sir Arthur Wellesley in India; commanded the German Legion under Sir John Moore, and was present in all the actions between Sir Arthur Wellesley and General Soult in the Peninsula. His military career terminated in an unsuccessful attempt upon Tarragona. Sir John died at Frankfort-on-the-Maine.

Next to Sir John Murray, and looking towards him, stands the REV. WILLIAM HOLWELL-CARR, 1758-1830. Born in Exeter and studied at Exeter College, Oxford. He travelled on the Continent and formed a fine collection of pictures, having also attained such proficiency in the art as to become an honorary exhibitor at the Royal Academy. He assumed the additional name of Carr in consequence of his marriage and accession of fortune. He held the rich benefice of Meheniot in Cornwall. His pictures were bequeathed by him to the British Museum and deposited in the National Gallery after his death.

Kneeling in front of the Titian picture with his pale face looking up to Sir John Murray, is MR. GEORGE WATSON TAYLOR, M.P. His celebrated collection of pictures at Erlestoke Park, in Wiltshire, was sold by public auction in 1832. He died in 1841.

Behind the figure of Sir John Murray stands the artist in a

brown frock coat looking at the spectator and holding his palette. PIETER CHRISTOPH WONDER, 1780-1850, was born at Utrecht, studied at Dusseldorf and Amsterdam and resided in London in Soho Square from 1825 to 1831. He exhibited pictures at the British Institution in the years 1826 and 1828, and at the Royal Academy in 1824. He came to England at the invitation of Sir John Murray. Died at Utrecht. (792.)

Dimensions.—24 ins. by 17½ ins.

The circular Holy Family represented on the wall is a famous picture known as the 'Casa d'Alba Raphael.' It was originally at Nocera and belonged to the Duke of Alva in Madrid in 1793. It was bought by W. G. Coesvelt in the beginning of the present century from Mr. Edmund Burke (Grafen Burck) for 4,000*l.*; Coesvelt sold it to St. Petersburg in 1836 for 24,000*l.*

B. SECOND GROUP.—SIR ABRAHAM HUME, Bart, F.R.S., 1749-1838, is seated facing the spectator, attired in black, with knee breeches, looking into a large red volume open on his knees. Elected F.R.S. in 1775, and nominated a Director of the British Institution on its foundation. His second daughter married John, Earl Brownlow, with whose descendants part of the fine collection formed by Sir Abraham now remains.

Behind Sir Abraham, and looking over the volume, is the EARL OF ABERDEEN, K.T. (*see* page 1) who in 1825 was President of the British Institution, and, on the other side, Lord Farnborough.

SIR CHARLES LONG, afterwards BARON FARNBOROUGH, G.C.B., F.R.S., F.S.A., 1760-1838. M.P. for Rye in 1789. Appointed joint Secretary to the Treasury in 1791, and quitted it in 1801, when Pitt retired from the administration. He was a Trustee of the British Museum and Deputy President of the British Institution in 1825. Married in 1793 the elder daughter of Sir Abraham Hume. He was termed by Sir B. Hobhouse 'the Vitruvius of the present age,' and had been consulted by the Prince Regent in the purchase of his pictures and internal decorations of Carlton House. (793.)

Dimensions.—21¼ ins. by 22 ins.

C. THIRD GROUP.—Two standing figures and a framed picture. The one to the left with gloves is GEORGE JAMES WELBORE AGAR-ELLIS, afterwards BARON DOVER, 1797-1833. Son of Viscount Clifden by a daughter of the Duke of Marlborough. In 1818 he was returned for the borough of Heytesbury. Mr. Agar-Ellis will always be remembered as the first person who in 1824 advocated the purchase of Mr. Angerstein's collection of pictures for the nation, and the foundation of a National Gallery. In 1830 he succeeded Lord Lowther as Chief Commissioner of

Woods and Forests, and encouraged all works intended to promote public improvement and advance of the arts. One of his first purchases was the large picture of the House of Lords during the trial of Queen Caroline, painted by Hayter, (*see page 486*).

The second figure is ROBERT, EARL GROSVENOR, afterwards FIRST MARQUESS OF WESTMINSTER, K.G., 1768-1845. His father, Richard, the first Earl, was founder of the magnificent collection of pictures at Grosvenor House. In 1805 Lord Grosvenor purchased the whole collection of Mr. Agar-Elliott, containing some of the finest works of Claude, and many pictures from the Lansdowne collection, which was then being dispersed. Gainsborough's 'Blue Boy' was purchased by Lord Grosvenor, and Sir Joshua's Mrs. Siddons as the Tragic Muse in 1822.

Resting on the ground, in a gilt frame, is a portrait of GEORGE GRANVILLE LEVESON-GOWER, SECOND MARQUESS OF STAFFORD, afterwards FIRST DUKE OF SUTHERLAND, K.G., 1758-1833, painted in 1805 by Thomas Phillips, R.A., the original of which is now in the National Portrait Gallery (*see page 415*). (794.)

Dimensions.—23½ ins. by 17½ ins.

D. FOURTH GROUP.—The seated figure is GEORGE O'BRIEN WYNDHAM, THIRD EARL OF EGREMONT, 1751-1837. This noble collection of works of art at Petworth, which he considerably added to, includes not only antique sculpture, Holbeins and some of the finest Van Dycks in England, but very choice specimens of a more modern period, especially pictures by Hogarth, Reynolds, Leslie, and Turner, with Flaxman's celebrated statuesque group of St. Michael.

Before him in profile to the right, wearing a frock coat, stands SIR ROBERT PEEL, BART. (*see page 321*); and behind the chair with folded arms, is SIR DAVID WILKIE, R.A. (*see page 451*). (795.)

Dimensions.—21½ ins. by 18½ ins.

Presented, May 1888, by Edward Joseph. Esq. (792-795.)

PORTRAIT-SKETCHES OF ARTISTS.

Small pencil drawings, executed in 1845-6, by Charles H. Lear.

BAILY, EDWARD HODGES, R.A., 1788-1857, sculptor.

COOPER, ABRAHAM, R.A., 1787-1868, painter.

CRISTALL, JOSHUA, 1767-1847, water-colour painter.

DODGSON, GEORGE HAYDOCK, 1811-1880, water-colour painter.

EGG, AUGUSTUS LEOPOLD, R.A., 1816-1863, painter.

- ETTY, WILLIAM, R.A., 1787-1849, painter. (Three sketches. (See also page 140.)
- HART, SOLOMON ALEXANDER, R.A., 1806-1881, painter.
- HERBERT, JOHN ROGERS, R.A., 1810-1890, painter.
- HILTON, WILLIAM, R.A., 1786-1839, painter.
- HINE, HENRY GEORGE, (?), 1811-1895, painter.
- HOOK, JAMES CLARKE, R.A., 1819-1906, painter.
- JONES, GEORGE, R.A., 1786-1869, painter.
- LESLIE, CHARLES ROBERT, R.A., 1794-1859, painter.
- LINNELL, JOHN, 1792-1882, painter.
- LINNELL, JAMES THOMAS, painter.
- LONG, WILLIAM, painter.
- MACLISE, DANIEL, R.A., 1806-1870. (Two sketches.) See also page 266.)
- MORRIS, EBENEZER BUTLER, painter.
- MULREADY, WILLIAM, R.A., 1786-1863, painter.
- PICKERSGILL, HENRY WILLIAM, R.A., 1782-1875, painter.
- SASS, HENRY, 1788-1844, painter.
- TURNER, JOSEPH MALLORD WILLIAM, R.A., 1775-1851, painter. (See also page 431.)
- WEST, BENJAMIN, P.R.A., 1738-1820, painter. (See also page 450.)
- WESTMACOTT, SIR RICHARD, R.A., 1775-1856, sculptor. (See also page 451.)
- WYON, WILLIAM, 1795-1851, seal engraver.
- Presented, February 1907, by John Elliot, Esq., of Hoylake. (1456 and 1456A.)

PORTRAITS OF ARCTIC EXPLORERS, connected with the
Voyages of SIR JOHN FRANKLIN.

The following series of 36 portraits were bequeathed to the National Portrait Gallery, partly by Miss Cracroft, in November 1892, in accordance with the will of Lady Franklin, and partly by Colonel John Barrow, F.R.S., in April 1899.

SIR JOHN FRANKLIN, F.R.S. 1786-1847.

Painted in 1825 by Thomas Phillips, R.A.

Arctic navigator and Admiral. A native of Spilsby in Lincolnshire. Entered the Navy in 1801, and was present at the battles of Copenhagen and Trafalgar. In 1818 made his first voyage to the Arctic Regions in the 'Trent.' In the following year made an important exploring expedition through the Northern part of America. Started on another Arctic expedition in 1825. From 1836 to 1843 Lieutenant-Governor of Van Diemen's Land. In March 1845, he sailed in command of the 'Erebus' and 'Terror,' to the Arctic Regions in search of a North-west passage through

the ice. They were last heard of in July 1845, and it was not until 1859 that the 'Fox,' fitted out by Lady Franklin, and commanded by Sir Leopold McClintock, discovered relics, pointing to the total loss of the ships and all lives, and the death of Franklin himself on June 11, 1847, after having discovered, if not actually traversed, the North-west Passage of which he was in search.

To the waist, face three quarters to the right.

Dimensions.— $29\frac{1}{2}$ ins. by $24\frac{3}{4}$ ins.

Franklin Bequest. (903.) (*See* page 178.)

For ANOTHER PORTRAIT *see* page 151.

JANE GRIFFIN, LADY FRANKLIN. 1792-1875.

Painted at Geneva by Miss Romilly.

Second wife of Sir John Franklin, and daughter of Mr. John Griffin. Accompanied her husband to Australia. When the safety of Franklin's expedition became a matter of serious doubt she fitted up, mainly at her own expense, five successive expeditions for the search for her husband, the last of which, that of the 'Fox,' brought back the news of his death. She survived her husband 28 years.

Seated figure, facing the spectator.

Dimensions.— $6\frac{1}{2}$ ins. by $5\frac{3}{8}$ ins.

Franklin Bequest. (904.)

THE ARCTIC COUNCIL DISCUSSING A PLAN OF SEARCH FOR SIR JOHN FRANKLIN.

Painted by Stephen Pearce.

The picture represents a meeting at the Admiralty of naval officers and government officials, engaged in discussing a plan of search for Sir John Franklin and his missing ships, H.M.S. 'Erebus' and 'Terror.'

The persons represented are—

SIR GEORGE BACK, F.R.S., 1796-1887. Admiral and Arctic navigator, who served in two expeditions under Sir John Franklin.

JOHN BARROW, F.R.S. *See next page.*

SIR FRANCIS BEAUFORT, K.C.B., F.R.S. *See next page.*

FREDERICK WILLIAM BEECHEY. *See next page.*

EDWARD JOSEPH BIRD, 1799-1881. Admiral and Arctic explorer, who had served in H.M.S. 'Erebus.'

WILLIAM ALEXANDER BAILLIE-HAMILTON. *See page 500.*

SIR WILLIAM EDWARD PARRY, F.R.S. *See page 509.*

SIR JOHN RICHARDSON, F.R.S. *See pages 352 & 510.*

SIR JAMES CLARK ROSS. *See pages 360 & 510.*

SIR EDWARD SABINE, F.R.S. *See page 510.*

On the walls hang portraits of SIR JOHN FRANKLIN, Commander, JAMES FITZJAMES, of H.M.S. 'Erebus,' and SIR JOHN BARROW, Bart., F.R.S. (*See* page 21.)

Bequeathed, April 1899, by Col. John Barrow, F.R.S. (1208.)
Dimensions.—45½ ins. by 71¼ ins.

The following 33 portraits were painted by Stephen Pearce.

Dimensions.—Except where stated otherwise, about 15 ins. by 13 ins.

SIR HORATIO THOMAS AUSTIN, K.C.B. 1801-1865.

Entered the Navy in 1813. Commander of H.M.S. 'Resolute' in 1850-1; afterwards Admiral and Superintendent of Deptford and Malta Dockyards.

Barrow Bequest. (1218.)

JOHN BARROW, F.R.S., F.G.S., F.S.A., 1808-1898; *painted in 1851.*

Second son of Sir John Barrow, Bart., (*see* page 21). Keeper of the Records of the Admiralty, where he displayed great enthusiasm in the cause of science and especially in Arctic exploration.

Franklin Bequest. (905.)

SIR FRANCIS BEAUFORT, K.C.B., F.R.S. 1774-1857; *painted in 1850.*

Entered the Navy in 1787; served with distinction in many engagements; surveyed the coast of Karamania in Asia Minor in 1811-12; appointed Hydrographer to the Navy in 1829; Rear-admiral 1846, and K.C.B. in 1848.

Dimensions.—19½ ins. by 15½ ins.

Franklin Bequest. (918.)

FREDERICK WILLIAM BEECHEY. 1796-1856; *painted in 1850.*

Son of Sir William Beechey, R.A.; entered the Navy in 1806; in 1818 appointed lieutenant in the 'Trent,' under Sir John Franklin, and published an account of the 'Voyage of Discovery towards the North Pole' on this occasion. Served under Lieutenant Parry in the 'Hecla' on another voyage to the Arctic Regions, and commanded the 'Blossom' in 1825; Rear Admiral, 1854. President of the Royal Geographical Society, 1855.

Franklin Bequest. (911.)

SIR EDWARD BELCHER, K.C.B. 1799-1877.

Entered the Navy in 1812. Commander of H.M.S. 'Sulphur' on a voyage round the world, 1836-1842, and H.M.S. 'Samorang,' 1842-47, on surveying the Chinese waters. Commanded

H.M.S. 'Assistance,' 1852-4, in search for Sir John Franklin. Admiral, 1872.

Barrow Bequest. (1217.)

JOSEPH RENÉ BELLOT. 1826-1852.

Lieutenant in the French navy. Volunteered for the second expedition in the 'Prince Albert,' under Captain Kennedy, in 1851, and again in H.M.S. 'Phoenix,' under Captain Inglefield. Lost his life conveying despatches across the ice.

Barrow Bequest. (1227.)

SIR RICHARD COLLINSON, K.C.B., F.R.S. 1811-1883; *printed in 1855.*

Entered the Navy in 1823; served during the Chinese war; in 1850 commanded the 'Enterprise' in search of Sir John Franklin, and was shut up in the ice for over three years; Admiral and K.C.B., 1875.

Barrow Bequest. (1221.)

WILLIAM ALEXANDER BAILLIE-HAMILTON. 1803-1881; *printed in 1850.*

Third son of the Archdeacon of Cleveland. Entered the Navy in 1816; in 1845 succeeded Sir John Barrow as Permanent Secretary to the Admiralty; promoted Admiral, 1865; married the sister of the Duke of Abercorn.

Franklin Bequest. (908.)

WILLIAM ROBERT HOBSON, R.N. 1831-1880.

Son of the Governor of New Zealand. Served in H.M.S. 'Rattlesnake,' 1853. Lieutenant on the 'Fox' in search of Sir John Franklin and discoverer of the relics which proved the certainty of Franklin's fate.

Franklin Bequest. (910.)

SIR EDWARD AUGUSTUS INGLEFIELD, K.C.B., F.R.S. 1820-1894; *printed in 1853.*

Son of Rear-Admiral Samuel Hood Inglefield, C.B.; born at Cheltenham; entered the Navy in 1832; served in Syria, China, and South America; commanded the 'Isabel' in search of Sir John Franklin, and two other expeditions to the Arctic regions to the relief of Sir Edward Belcher's expedition. During these voyages he made some important discoveries in the Polar Seas; served also in the Crimea with distinction; promoted to be Admiral in 1879. Author of various works on naval matters, and inventor of various improvements in naval engineering.

Barrow Bequest. (1223.)

SIR HENRY KELLETT, K.C.B. 1806-1875.

Born in Ireland; entered the Navy in 1822; served in the West Indies, China, and on surveying expeditions in the Pacific; joined three expeditions in the 'Herald' in search of Sir John Franklin, and in 1852 commanded the 'Resolute' for the same purpose under Sir Edward Belcher; promoted to be Vice-Admiral in 1869.

Barrow Bequest. (1222.)

WILLIAM KENNEDY. 1813-1890; *painted in 1853.*

Of Canadian origin. Commanded the 'Prince Albert' on the voyage to the Arctic regions in search for Sir John Franklin, and the 'Isabel' on another expedition, commissioned by Lady Franklin.

Barrow Bequest. (1225.)

SIR FRANCIS LEOPOLD MCCLINTOCK, K.C.B. Born 1819, *painted in 1856.*

Born at Dundalk; entered the Navy in 1831; accompanied Sir John C. Ross's expedition in 1848 in search of Sir John Franklin, and a second expedition in 1850; in 1853 commanded the 'Intrepid' in Sir Edward Belcher's expedition. In 1857, in command of the 'Fox,' commissioned by Lady Franklin, discovered final evidence of the death of Franklin and the abandonment of the ships. Admiral, 1884. Living 1907.

Barrow Bequest. (1226.)

ANOTHER PORTRAIT.

Painted in Arctic Dress.

Dimensions.—49 $\frac{3}{8}$ ins. by 39 $\frac{3}{8}$ ins.

Barrow Bequest. (1211.)

SIR ROBERT JOHN LE MESURIER MCCLURE, C.B. 1807-1873.

Painted in Arctic Dress.

Entered the Navy in 1814; served in H.M.S. 'Enterprise' under Sir J. C. Ross in 1848-9. Commander of H.M.S. 'Investigator' 1850-4, during which expedition he discovered the North-west Passage on October 26, 1850, for which he received the Government reward of £10,000 for himself and his crew, as the first to pass from the Pacific to the Atlantic Ocean by the Arctic Sea. Retired as Vice-Admiral, 1873.

Dimensions.—49 $\frac{3}{8}$ ins. by 39 $\frac{1}{8}$ ins.

Barrow Bequest. (1210.)

ROBERT MCCORMICK. 1800-1890.

Surgeon to H.M.S. 'Erebus' in the Antarctic Regions, 1839-43; served under Sir W. E. Parry in 1827 and under Sir E.

Belcher in 1852, when he explored the Wellington Channel in an open boat.

Barrow Bequest. (1216.)

ROCHFORD MAGUIRE. Died 1867.

Entered the Navy in 1830; served under Captain Kellett in H.M.S. 'Herald' 1845-51, and as Commander of H.M.S. 'Plover' 1852-4, passing two winters in the Arctic Regions.

Barrow Bequest. (1214.)

THOMAS EDWARD LAWS MOORE. 1819-1872.

Entered the Navy 1832; served in H.M.S. 'Terror' in the Antarctic regions 1839-1843, and commanded H.M.S. 'Pagoda' in the same regions, 1845. In 1848-50 commanded H.M.S. 'Plover' in the Arctic Regions. Governor of the Falkland Islands, 1855-62. Retired as Rear-Admiral, 1867.

Barrow Bequest. (1215.)

SIR RODERICK IMPEY MURCHISON, BART., F.R.S., F.G.S.
1792-1871; *painted in 1856.*

The eminent geologist; born in Ross-shire; his important discoveries in geology are set forth in the works entitled 'The Silurian System' and 'Russia and the Ural Mountains.' Director-General of the Geological Survey of England.

Franklin Bequest. (906.)

SIR GEORGE STRONG NARES, K.C.B., F.R.S. Born 1831.

Painted in Arctic Dress.

Entered the Navy in 1845; served in H.M.S. 'Resolute' 1850-4. Afterwards commanded H.M.S. 'Challenger' in the deep-sea explorations 1872-4. Commanded the expedition in H.M.S. 'Alert' and 'Discovery' in an attempt to find the North Pole 1875-6. Vice-Admiral. Living 1903.

Dimensions.—49½ ins. by 39½ ins.

Barrow Bequest. (1212.)

SIR ERASMUS OMMANNEY, C.B., F.R.S. 1814-1904.

Entered the navy in 1826; was present at the battle of Navarin 1827; served under Captain Austin in H.M.S. "Assistance" in 1850, and discovered personally the first traces of Sir John Franklin's ships near Beechey Island. Afterwards commanded the White Sea squadron during the Russian War. Retired as Admiral, 1877. Living 1903.

Barrow Bequest. (1219.)

SHERARD OSBORN, C.B. 1822-1875; *painted in 1856.*

Entered the Navy in 1837; served in Malayan and China

waters; in 1850 commanded the 'Pioneer' in search of Sir John Franklin, and again in 1852, under Sir Edward Belcher; in 1855 served in the Black Sea during the Crimean War, and in 1857 and 1862 held important commands in China; author of various works relating to Arctic expeditions. Rear-Admiral, 1873. Barrow Bequest. (1224.)

SIR WILLIAM EDWARD PARRY, F.R.S. 1790-1855; *painted in 1850.*

Born at Bath; entered the Navy in 1803; in 1818 served under Sir John Ross in the Arctic regions, and in 1819 commanded the 'Hecla' in search of the North-West Passage; commanded other Arctic expeditions in 1821-3, and 1823-5; in 1827 made an attempt to reach the North Pole by sledge-boats on the ice; author of various works descriptive of these expeditions. Rear-Admiral, 1854.

Franklin Bequest. (912.)

WILLIAM PENNY. 1809-1892.

Painted in Arctic Dress.

Born at Peterhead; served for many years in the Arctic regions in command of whalers, and on one occasion joined in the search for Sir John Franklin. Volunteered and was appointed to the command of the expedition sent out by Lady Franklin in the 'Lady Franklin' and 'Sophia' 1850-1.

Dimensions.—49½ ins. by 39½ ins.

Barrow Bequest. (1209.)

JOHN RAE, M.D., F.R.S. 1813-1893.

Surgeon. Educated at Edinburgh. Medical officer to the Hudson Bay Company; joined Sir John Richardson's expedition in 1848 on a search for Sir John Franklin by land. Made a second expedition in 1851, travelling 5380 miles in eight months; and a third in 1853-4, when he discovered the first relics of Sir John Franklin and his companions, which he brought back to England. For this he received the Government reward of £10,000.

Barrow Bequest. (1213.)

SIR GEORGE HENRY RICHARDS, K.C.B., F.R.S. 1820-1896; *painted in 1865.*

A native of Cornwall; entered the Navy in 1832; served during the Chinese war, and in 1852 commanded the 'Assistance' in search of Sir John Franklin; hydrographer to the Admiralty 1863 to 1874. Retired as Vice-Admiral, 1877.

Franklin Bequest. (923.)

SIR JOHN RICHARDSON, C.B., F.R.S., M.D. 1787-1865;
painted in 1850.

See pages 352 and 504.

Franklin Bequest. (909.)

SIR JAMES CLARK ROSS. 1800-1862; *painted in 1850.*

See pages 360 and 504.

Franklin Bequest. (913.)

SIR EDWARD SABINE, K.C.B., P.R.S. 1738-1883; *painted in 1850.*

A native of Dublin; entered the Royal Artillery in 1803; astronomer to Sir John Ross's expedition in 1818 in search of the North-West Passage, and also in Sir Edward Parry's expedition; had an important share in the progress of knowledge concerning the magnetism of the earth, meteorology, etc.; President of the Royal Society 1861-1879. Lieut.-General, 1865.

Franklin Bequest. (907.)

BENJAMIN LEIGH SMITH. Born 1828; *painted in 1886.*

Made his first voyage to the Arctic regions in 1871, in the 'Samson,' and in the same ship again in 1872 and 1873; in 1880 and 1881 made successive expeditions in the 'Eira,' during the latter of which the ship was lost, and the members of the expedition suffered great privations. Living 1903.

Barrow Bequest. (924.)

ALEXANDER STEWART. 1830-1872.

Commander of the 'Sophia' in the search expedition sent out by Lady Franklin in 1850-1; afterwards commanded the transport 'Columbian' in Black Sea during the Crimean War. Perished in a typhoon off the coast of China, whilst in command of the 'Pei-ho.'

Barrow Bequest. (1220.)

DAVID WALKER, M.D. Born 1837.

Born at Belfast. Licentiate of the Royal College of Physicians of Ireland. Accompanied Sir Leopold McClintock in the 'Fox' as surgeon and naturalist in search for Sir John Franklin. Living 1907 in Portland, Oregon, U.S.A.

Franklin Bequest. (922.)

SIR ALLEN YOUNG, C.B. Born 1830.

Served in the merchant service during the Crimean war, and as a volunteer on board the 'Fox,' in the expedition commissioned by Lady Franklin, in search for Sir John Franklin; subsequently made two voyages to the Arctic regions in 1875 and 1876 in the yacht 'Pandora' at his own expense. Living 1907.

Franklin Bequest. (920.)

A portrait of STEPHEN PEARCE, 1819-1904, *painted by himself*, and bequeathed by him to the Trustees of the National Portrait Gallery to be hung with the series of Arctic portraits, which he painted, was accepted by the Trustees, July 1904, and hung according to his wish as part of that series. (1381.)

Bust, body facing front, head in profile to the right.

Dimensions.—23½ ins. by 19½ ins.

THE COALITION MINISTRY OF 1852-1855; A MEETING OF THE EARL OF ABERDEEN'S CABINET IN 1854.

Drawn by Sir John Gilbert, R.A.

The Earl of Aberdeen became Prime Minister on December 18, 1852, when he formed with Lord John Russell, the so-called coalition Ministry. During his tenure of office the Crimean war broke out, and in consequence of a vote of censure upon the government for their conduct of the war, the Earl of Aberdeen resigned on January 30, 1855.

The following statesmen were members of the Cabinet at the time:—

George Hamilton-Gordon, 4th Earl of ABERDEEN, 1784-1860. Prime Minister and First Lord of the Treasury.

(See page 1.)

George Douglas Campbell, 8th Duke of ARGYLL, 1823-1900. Lord Privy Seal. (See page 10.)

George William Frederick Villiers, 4th Earl of CLARENDON, 1800-1870. Secretary of State for Foreign Affairs.

Robert Monsey Rolfe, Baron CRANWORTH, 1790-1858. Lord Chancellor. (See page 105.)

William Ewart GLAISTONE, 1800-1898. Chancellor of the Exchequer. (See page 161.)

Sir James Robert George GRAHAM, Bart., 1792-1861. First Lord of the Admiralty.

Granville George Leveson-Gower, 2nd Earl GRANVILLE, 1815-1891. Chancellor of the Duchy of Lancaster.

Sir George GREY, Bart., 1793-1892. Secretary of State for the Colonies.

The Hon. Sidney HERBERT, afterwards Baron Herbert of Lea, 1810-1867. Secretary at War.

Henry Petty-Fitzmaurice, 3rd Marquess of LANDOWNE, 1780-1863. No office. (See page 241.)

Sir William Molesworth, Bart., 1800-1855. First Commissioner of Works. (See page 265.)

Henry Pelham-Clinton, 4th Duke of NEWCASTLE, 1811-1864. Secretary of State for War.

Henry John Temple, 3rd Viscount PALMERSTON, 1784-1865. Home Secretary. (See page 317.)

Lord John RUSSELL, afterwards Earl Russell, 1792-1878
 Lord President of the Council. (*See* page 364.)

Sir Charles WOOD, afterwards Viscount Halifax, 1800-1885
 President of the Board of Control for India.

Purchased by the Trustees, May 1898. (1125.)

Dimensions.—22 ins. by 30½ ins.

THE SAME.

Engraved by William Walker.

The above drawing by Sir John Gilbert, R.A., was made for the purpose of engraving. The portraits in some cases did not give satisfaction. They were, therefore, painted anew in miniature by Elizabeth Walker, wife of the engraver. The grouping was also altered in some important respects.

Purchased with the above, May 1898. (1125A.)

Dimensions (to plate mark).—21¾ ins. by 30 ins.

MISCELLANEOUS ENGRAVINGS, PHOTOGRAPHS, ETC., ON EXHIBITION IN THE GALLERY.

GEOFFREY PLANTAGENET, COUNT OF BRITTANY, 1158-1181.

*Facsimile reproduction from an enamel in the Town Museum
 at Le Mans, in France.*

Fourth son of Henry II. and Eleanor of Aquitaine. He was presumptive to Richard I., husband of Constance of Brittany and father of Arthur, who was murdered by order of his uncle, King John. Died in Paris, and buried in Notre Dame.

Presented, June 1901, by Messrs. Goupil et Cie. (1301.)

Full-length, three-quarters to the right.

Dimensions.—10½ ins. by 5½ ins.

EDWARD III., QUEEN PHILIPPA, AND THEIR CHILDREN.

Lithographs by Richard Smirke, R.A., from his copies of the original paintings at St. Stephen's Chapel, Westminster.

From these lithographs it will be seen that the figures were all directed towards the high altar, and kneeling in the following order:—St. George, in armour, in a red-cross surcoat. King EDWARD III. (1312-1377), at the age of 44. EDWARD the Black Prince (1330-1376), at the age of 26. LIONEL of Antwerp, Duke of Clarence (1338-1368); Lord Lieutenant of Ireland in 1364; he married a daughter of the Duke of Milan, and died in Italy. JOHN of Gaunt, Duke of Lancaster (1340-1399); father of King Henry IV. EDMUND of Langley, Duke of York (1341-1402); left guardian of the kingdom during the absence of King Richard II. in Ireland; he was born at Langley and died there. THOMAS of Woodstock, Duke of Gloucester (1355-1397); the King's youngest son; noted for his turbulent spirit; smothered at Calais during the reign of his nephew King Richard II. The figures in the upper compartment were scriptural, and represented the Adoration of the Magi. On the opposite side of the altar, towards the south, were the following kneeling female figures:—Queen PHILIPPA, daughter of the Count of Hainault, married to King Edward III. at York, 1328; died at Windsor Castle, 1369. ISABELLA, born 1332, married to Ingelram de Courcy, created Earl of Bedford. MARY, born 1344, married to John de Montfort, Duke of Brittany. MARGARET, born 1346, betrothed to John Hastings, Earl of Pembroke, K.G., but died young. The scriptural subjects in the upper compartment on this side were:—The Presentation in the Temple, the Nativity, and the Angels appearing to the Shepherds.

Presented, November 1883, by the President and Council of the Society of Antiquaries, to whom the original copies belong.

ANOTHER PORTRAIT.

Tracings made by George Scharf, under sanction of the Society of Antiquaries of London, from older tracings, that had been taken in 1801 from the original figures on the east wall of St. Stephen's Chapel, Westminster, afterwards used as the Old House of Commons.

The tracings are of the portraits of Edward III., Queen Philippa, Edward the Black Prince, and Thomas of Woodstock, Duke of Gloucester.

The original fresco paintings were accidentally discovered in the year 1800 behind a coating of wood panelling, and were walled

up again immediately after copies and tracings had been taken from them. The date of these frescoes is about the year 1356, before the battle of Poitiers, as indicated by the presence of the King's youngest son. They perished in the great fire which consumed both Houses of Parliament in 1834.

Presented, November 1883, by George Scharf, Esq., C.B., F.S.A. (707.)

RICHARD II., (*see* page 351).

A chromo-lithograph published by the Arundel Society from the diptych in the collection of the Earl of Pembroke at Wilton House.

PHOTOGRAPHS of Drawings by a French or Flemish Artist of the 16th century (? Jacques Le Boucq of Artois) preserved in the Library of the town of Arras in France. Purchased October 1896.

Queen **ELIZABETH**, 1533-1603, (*see* page 136).

HENRY VII., 1457-1509, (*see* page 193).

HUMPHREY, Duke of Gloucester, K.G., 1391-1447. Youngest son of Henry IV. Protector of the Kingdom during the minority of Henry VI.

JAMES IV., King of Scotland, 1473-1513.

MARGARET TUDOR, Queen of Scotland, 1489-1541. Eldest daughter of Henry VII. Married James IV. of Scotland, (*see* page 270).

MARGARET of York, Duchess of Burgundy, 1446-1503. Sister of Edward IV. Wife of Charles the Bold, Duke of Burgundy.

Bernard STUART, Seigneur D'Aubigny, 1447?-1508. Captain of the Scottish Archers of the Guard under Charles VIII. and Louis XII. of France. Commanded a French contingent against Richard III. at Bosworth.

Perkin WARBECK of Tournay. Personated Richard, Duke of York. Hanged at Tyburn, 1499.

Thomas WOLSEY, 1471-1530. Cardinal Archbishop of York and Chancellor, (*see* page 466).

QUEEN MARY I. AND KING PHILIP II. OF SPAIN, (*see* pages 275 & 327).

Medallion by Jacopo da Trezzo of Milan, 1555.

Electrotyped from a gold medallion preserved in the British Museum.

Presented, February 1877, by George Scharf, Esq., C.B., F.S.A. (446.)

QUEEN ELIZABETH, IN ADVANCED AGE, (*see* page 136).

Electrotyped from the fragment of a gold piece preserved in the British Museum.

Presented, February 1877, by George Scharf, Esq., F.S.A. (446.)

Crowned head with aged countenance, turned in profile to the left.

MARY, QUEEN OF SCOTS, 1542-1587, (*see* page 276).

Cast of a medallion executed by Jacopo Primavera.

The date attributed to it is 1572, when Mary was thirty years of age, but it is probably a posthumous work.

Inscription: "SVPERANDA OMNIS FORTVNA."

Original specimens of this remarkable work are extremely scarce.

It especially deserves notice as almost the only portraiture of Mary in profile, on a scale larger than the coins of the realm in which the profile is turned the other way.

Presented, February 1860, by Albert Way, Esq., F.S.A. (96a.)

Dimensions.— $2\frac{1}{2}$ ins. in diameter.

(a.) ANOTHER PORTRAIT.

Engraved, with a portrait of her son James VI., as an illustration to a Genealogy of the Kings of Scotland, published at Rome in 1578 by John Leslie, Bishop of Ross.

Purchased, November 1906. (1451A.)

(b.) ANOTHER PORTRAIT.

Represented at the period of her marriage to Francis, the Dauphin of France, in 1558.

Photographed from a chalk drawing taken from the life, attributed to François Clouet (Janet), preserved in the Bibliothèque Nationale at Paris.

A finished miniature from this drawing, by the same artist, is in the Royal Collection at Windsor Castle.

Presented, April 1889, by George Scharf, Esq., C.B., F.S.A. (814.)

(c.) ANOTHER PORTRAIT.

In mourning for her husband, Francis II., King of France, who died December 1560. She was then 18.

The Queen is represented wearing the "Deuil blanc," or "Blanc à tour" mentioned by Brantôme.

Photographed from a drawing from the life, attributed to François Clouet (Janet), preserved in the Bibliothèque Nationale at Paris.

Presented, April 1889, by George Scharf, Esq., C.B., F.S.A. (815.)

(d.) ANOTHER PORTRAIT.

Photograph from a drawing of the trial at Fotheringhay Castle, 14-15 October, 1586, in Beale's MSS. in the possession of Lord Calthorpe.

(e.) ANOTHER PORTRAIT.

Photograph from a drawing of the execution at Fotheringhay Castle, 8 February, 1587, in Beale's MSS. in the possession of Lord Calthorpe.

INTERIOR OF THE COURT OF WARDS AND LIVERIES WITH THE OFFICERS AND SERVANTS, about 1585.

Engraving by G. Vertue.

In this group the seated figure in the Chair is the Master of the Court, William Cecil, Viscount Burghley, (see page 56).

Dimensions (to plate mark).—17½ ins. by 18½ ins.

WILLIAM SHAKESPEARE, 1564-1616. (See page 377.)

(a) Photograph from a portrait in oils in the Memorial Gallery at Stratford-on-Avon.

Presented June 1899, by Edgar Flower, Esq.

(b) Photograph from the monument by Gerard Jansen in the Church at Stratford-on-Avon.

Presented, May 1898, by Lionel Cust, Esq.

(c.) *Model in plaster of the monument in the Church at Stratford-on-Avon, executed in 1846 by S. Brown.*

Presented, November 1900, by Mrs. Wylie in memory of her husband, Charles James Wylie, Esq. (1281.)

JOHN PYM, 1584-1643.

Contemporary woodcut from a portrait by Edward Bower, published in 1642.

The famous parliamentary statesman. Bred as a lawyer, he entered parliament in 1614, and soon became noted for his advocacy of the right of popular opinion, as a necessary support to a right government. It was not, however, until 1640, that he became the acknowledged leader of the parliament in opposition to the King, and especially against the Earl of Strafford. In January 1642, he was the leader of the five members impeached by the King's instructions, but without success. From that time Pym was practically the leader of the civil war against the King's authority in parliament and in the field, until his death in December 1643, when he received a public funeral in Westminster Abbey.

Purchased by the Trustees, December 1905. (1425.)

INTERIOR OF THE HOUSE OF COMMONS in 1650.

Electrotype from the reverse of a silver medal struck to commemorate Cromwell's victory at Dunbar.

Exhibiting a representation of the House of Commons similar to

that on the Great Seal of 1651, but without anyone addressing the House. On the obverse is a profile portrait of Oliver Cromwell.

Presented, July 1885, by Herbert Appold Grueber, Esq., F.S.A. (747.)

INTERIOR OF THE HOUSE OF COMMONS in 1651.

Electrotypes in silver of the Great Seal of England under the Commonwealth, engraved by Thomas Simon. Done from an original wax impression in the British Museum.

For the curious history of this seal see Bulstrode Whitelockes 'Memorials,' see also 'Medallic Illustrations of British History,' published by the Trustees of the British Museum, 1885, vol. 1, page 391.

Presented, May 1885, by George Scharf, Esq., C.B., F.S.A. (742.)

THE SEVEN BISHOPS. (See page 477.)

Silver Medallion by G. Bower.

The portraits are arranged similarly to the group in the picture described at page 545.

Presented, 1862, by John Ashton Bostock, Esq.

INTERIOR OF THE HOUSE OF COMMONS in 1742.

Engraving by John Pine, from drawings by Hubert Gravelot.

In this engraving there is seen the interior of the House of Commons, as it appeared in 1742 with Speaker Onslow in the chair and Sir Robert Walpole, who wears the ribbon of the Garter, addressing the House.

INTERIOR OF THE HOUSE OF LORDS in 1742.

Companion engraving showing the interior of the House of Lords with the Speaker of the House of Commons attending to hear the royal assent given to a Bill.

Dimensions of each engraving.— $18\frac{1}{4}$ ins. by 25 ins.

INTERIOR OF THE HOUSE OF COMMONS DURING THE SESSION OF 1821-3.

Engraving by James Scott.

Dimensions (to plate mark).—14 ins. by $20\frac{1}{2}$ ins.

PERCY BYSSHE SHELLEY, 1792-1822. (See page 380.)

Photograph from a sketch by William Edward West taken at Villa Rossa, near Leghorn, in June 1822.

Presented by Richard Garnett, Esq., C.B., LL.D.

ENGRAVED PORTRAITS OF SERJEANTS-AT-LAW AND OTHERS, presented to the National Portrait Gallery, May 1877, by the Honourable Society of Judges and Serjeants-at-Law.

Baron ABINGER, 1760-1844. Chief Baron of the Exchequer.

Painted by Sir M. A. Shee. Engraved by H. Cousins.

Sir Edmond ANDERSON, 1540?-1605. Chief Justice of the Common Pleas. (*see page 6*).

Painted by J. Rowley. Engraved by R. White.

Sir William Henry ASHURST, 1725-1807. Justice of the King's Bench.

Painted by J. Plott. Engraved by J. Jones.

Thomas BARNARDISTON, d. 1752.

Engraved by G. Bickham, Jun.

Sir John BAYLEY, 1763-1841. Baron of the Exchequer, (*see page 25*).

Painted by W. Russell. Engraved by W. Holl.

Sir Robert BERKELEY, 1584-1656. Justice of the King's Bench.

Engraved by W. Hollar.

Sir John BLENCOWE, 1642-1726. Justice of the Common Pleas.

Painted by A. Russell. Engraved by G. Vertue.

Sir Henry BLOSSET, d. 1823. Chief Justice of Bengal.

Painted by J. Jackson. Engraved by W. Ward.

Sir John Bernard BOSANQUET, 1773-1847. Justice of the Common Pleas.

Painted by H. W. Pickersgill. Engraved by W. Ward.

Sir Orlando BRIDGEMAN, 1609?-1674. Lord Keeper.

Engraved by R. White.

Sir Francis BULLER, 1746-1800. Justice of the Common Pleas. (*see page 54*).

Painted by M. Brown. Engraved by F. Bartolozzi.

Sir Thomas BURNET, 1694-1753. Justice of the Common Pleas.

Painted by A. Ramsay. Engraved by J. Faber.

Sir James BURROUGH, 1750-1839. Justice of the Common Pleas.

Painted by T. Phillips. Engraved by T. Lupton.

Sir Thomas BURY, 1655-1722. Chief Baron of the Exchequer.

Painted by J. Richardson. Engraved by J. Smith.

Earl CAMDEN, 1714-1794. Lord Chancellor, (*see page 64*).

Painted by Sir J. Reynolds. Engraved by S. F. Ravenet.

Baron CAMPBELL, 1779-1861. Lord Chancellor, (*see page 65*).

Painted by Sir F. Grant. Engraved by T. Atkinson.

- Sir Lawrence CARTER, 1672-1745. Baron of the Exchequer.
Painted by J. Richardson. Engraved by G. Vertue.
- Sir Alan CHAMBRE, 1739-1823. Justice of the Common Pleas.
Painted by Allan. Engraved by H. Meyer.
- Sir Edward COKE, 1552-1634. Chief Justice of the King's Bench, (*see* page 92).
- Sir John Taylor COLERIDGE, 1790-1876. Justice of the Common Pleas.
Painted by M. Carpenter. Engraved by S. Cousins.
- Sir John COMYNS, d. 1740. Chief Baron of the Exchequer.
Engraved by J. Houbraken.
- Baron COVENTRY, 1578-1640. Lord Keeper, (*see* page 102).
Engraved by J. Houbraken.
- Baron CRANWORTH, 1790-1868. Lord Chancellor, (*see* page 106).
Painted by G. Richmond. Engraved by F. Holl.
- Sir George CROKE, 1559-1641. Justice of the King's Bench.
Engraved by R. Vaughan.
- Sir Thomas DENISON, 1699-1765. Justice of the King's Bench.
- Alexander DENTON, d. 1740. Justice of the Common Pleas.
Painted by J. Richardson. Engraved by G. Vertue.
- Sir James DYER, 1512-1582. Chief Justice of the Common Pleas (*see* page 131).
Engraved by J. Drapentier.
- Earl of ELDON, 1751-1828. Lord Chancellor, (*see* page 134).
Painted by W. Owen. Engraved by H. Meyer.
- Baron ELLENBOROUGH, 1750-1818. Chief Justice of the King's Bench, (*see* page 137).
Painted by Sir T. Lawrence. Engraved by R. Sievier.
- Sir William ERLE, 1793-1880. Chief Justice of the Common Pleas, (*see* page 138).
Painted by Sir F. Grant. Engraved by G. R. Ward.
- Sir Thomas ERSKINE, 1788-1864. Justice of the Common Pleas.
Painted by G. Richmond. Engraved by F. Holl.
- Sir James EYRE, 1734-1799. Chief Justice of the Common Pleas.
Painted by L. F. Abbott. Engraved by V. Green.
- Sir Robert EYRE, 1666-1735. Chief Justice of the Common Pleas.
Painted by J. Richardson. Engraved by G. Vertue.

Baron FINCH, 1584-1660. Speaker of the House of Commons.
Lord Keeper.

Painted by C. Jansen. Engraved by Van Der Gucht.

Baron FORTESCUE, 1670-1746. Justice of the Common Pleas.

Painted by Sir G. Kneller. Engraved by G. Vertue.

Sir John FORTESCUE, 1395-1485. Chief Justice of the King's Bench.

Engraved by W. Faithorne.

William FORTESCUE, 1687-1749. Master of the Rolls.

Painted by T. Hudson. Engraved by J. Faber.

Sir Michael FOSTER, 1689-1763. Justice of the King's Bench.

Painted by J. Wills. Engraved by J. Faber.

Sir Vicary GIBBS, 1751-1820. Chief Justice of the Common Pleas.

Painted by W. Owen. Engraved by S. W. Reynolds.

Baron GIFFORD, 1779-1826. Master of the Rolls.

Painted by C. Penny. Engraved by H. Meyer.

Sir Jeffray GILBERT, 1674-1726. Chief Baron of the Exchequer.

Painted by M. Dahl. Engraved by J. Faber.

Sir John GLYNNE, 1603-1666. Chief Justice of the Upper Bench.

Engraved by J. Caldwell.

Sir Henry GOULD, 1710-1794. Justice of the Common Pleas.

Painted and engraved by T. Hardy.

Baron GUILFORD, 1637-1685. Chief Justice of the Common Pleas, (see page 173.)

Drawn and engraved by D. Loggan.

Sir John GURNEY, 1768-1845. Baron of the Exchequer.

Painted by G. H. Harlow. Engraved by W. Holl.

Sir Matthew HALE, 1600-1676. Chief Justice of the Common Pleas, (see page 177).

Earl of HARDWICKE, 1690-1764. Lord Chancellor, (see page 183).

(a.) *Painted by T. Hudson. Engraved by J. Faber.*

(b.) *Painted by A. Ramsay. Engraved by B. Baron.*

Sir Henry HOBART, d. 1625. Chief Justice of the Common Pleas, (see page 199).

Engraved by Simon Van de Passe.

Sir George Sowley HOLROYD, d. 1831. Justice of the King's Bench.

Painted by S. W. Reynolds, Jun.

Sir Beaumont HOTHAM, 1737-1814. Baron of the Exchequer.
Painted by N. Dance. Engraved by V. Green.

Sir Richard HUTTON, 1560-1638. Justice of the Common Pleas.
Engraved by W. Hollar.

Sir Joseph JEKYLL, 1663-1738. Master of the Rolls.
Painted by M. Dahl. Engraved by G. Vertue.

Sir Thomas JONES, d. 1686. Chief Justice of the Common Pleas.

Painted by W. Claret. Engraved by R. Tompson.

Sir William JONES, 1566-1640. Justice of the King's Bench.
Engraved by W. Sherwin.

Baron KING, 1669-1734. Lord Chancellor, (see page 234).
Engraved by G. Vertue.

Sir Soulden LAWRENCE, 1751-1811. Justice of the King's Bench.

Painted by J. Hoppner. Engraved by C. Turner.

Sir Nicholas LECHMERE, 1613-1701. Baron of the Exchequer.
Engraved by V. Green.

Sir William LEE, 1688-1754. Chief Justice of the King's Bench.

Painted by J. Vanderbank. Engraved by J. Faber.

John LENS, 1756-1825.

Painted by C. Penny. Engraved by V. Green.

Sir Cresswell LEVINZ, 1627-1701. Justice of the Common Pleas.

Painted by Sir G. Kneller. Engraved by R. White.

Baron LIFFORD, 1709-1789. Lord Chancellor of Ireland.

Painted by Sir J. Reynolds. Engraved by R. Dunkarton.

Baron LITTLETON, 1589-1645. Lord Keeper, (see page 253).

(a.) *Engraved by R. White.*

(b.) *Painted by Van Dyck. Engraved by R. Williams.*

Sir Edward LUTWYCHE, d. 1709. Chief Justice of the Common Pleas.

Painted by T. Murrey. Engraved by R. White.

Earl of MACCLESFIELD, 1666-1732. Lord Chancellor, (see page 264).

Painted by Sir G. Kneller. Engraved by F. Kyte.

Sir Archibald MACDONALD, 1747-1826. Chief Baron of the Exchequer.

Painted by G. Romney. Engraved by H. Meyer.

Earl of MANCHESTER, 1563?-1642. Lord High Treasurer.

Engraved by F. Delaram.

- Baron MANNERS, 1756-1842. Lord Chancellor of Ireland.
Painted by J. Comesford. Engraved by A. Carden.
- Earl of MANSFIELD, 1705-1793. Chancellor of the Exchequer,
(see page 269).
(a.) *Painted by Sir J. Reynolds. Engraved by F. Bartolozzi.*
(b.) *Painted by Martin.* —
- Sir James MANSFIELD, 1733-1821. Chief Justice of the
Common Pleas.
Painted by H. Edridge. Engraved by C. Turner.
- Earl of MARLBOROUGH, 1550-1628. Lord High Treasurer, (see
page 271).
- Sir James MONTAGU, 1666-1723. Chief Baron of the
Exchequer.
Painted by Sir G. Kneller. Engraved by G. Vertue.
- Sir Francis MOORE, 1558-1621.
Engraved by W. Faithorne.
- Sir George NARES, 1716-1786. Justice of the Common Pleas.
Painted by N. Hone. Engraved by W. Dickinson.
- Sir Francis PAGE, 1661?-1741. Justice of the King's Bench.
Painted by J. Richardson. Engraved by G. Vertue.
- Sir James Allan PARK, 1763-1838. Justice of the Common
Pleas.
Painted by R. Coslett. Engraved by H. Dawe.
- Sir John PATTESON, 1790-1861. Justice of the King's Bench.
Painted by M. Carpenter. Engraved by S. Cousins.
- Sir Thomas PENGELLY, 1675-1730. Chief Baron of the
Exchequer, (see page 478).
Painted by J. Worsdale. Engraved by J. Faber.
- Sir Richard PERRY, 1723-1803. Baron of the Exchequer.
Painted by T. Gainsborough. Engraved by G. Dupont.
- Sir Robert PRICE, 1655-1733. Justice of the Common Pleas.
Painted by Sir G. Kneller. Engraved by G. Vertue.
- Sir Edmond PROBYN, 1678-1742. Chief Baron of the
Exchequer.
Drawn and engraved by J. Faber.
- Baron RAYMOND, 1673-1733. Chief Justice of the King's
Bench.
- Sir Thomas REEVE, d. 1737. Chief Justice of the Common
Pleas.
Painted by J. Amiconi. Engraved by B. Baron.
- Sir James REYNOLDS, 1686-1739. Chief Baron of the
Exchequer.
Painted by W. Parker. Engraved by G. Vertue.

Sir John RICHARDSON, 1771-1841. Justice of the Common Pleas.

Painted by Allingham. Engraved B. Holl.

Henry ROLLE, 1589?-1656. Chief Justice of the Upper Bench.

Earl of ROSSLYN, 1733-1805. Lord Chancellor, (*see page 361*).

Painted by J. Northcote. Engraved by F. Bartolozzi.

John SELDEN, 1584-1654, (*see page 374*).

Painted by Sir P. Lely. Engraved by G. Vertue.

Sir Thomas STREET, 1625-1696. Justice of the Common Pleas.

Drawn and engraved by R. White.

Baron TENTERDEN, 1762-1832. Chief Justice of the Common Pleas, (*see page 422*).

Painted by W. Owen. Engraved by S. W. Reynolds.

Sir Alexander THOMSON, 1744-1817. Chief Baron of the Exchequer.

Painted by W. Owen. Engraved by H. Meyer.

Sir William THOMSON, d. 1739. Baron of the Exchequer.

Painted by I. Seeman. Engraved by J. Faber.

Sir Nicolas Conyngham TINDAL, 1776-1846. Chief Justice of the Common Pleas, (*see page 427*).

Painted by T. Phillips. Engraved by H. Cousins.

Sir Christopher TURNOR, 1607-1675. Baron of the Exchequer.

Painted by M. Wright. Engraved by S. Harding.

Sir John TURTON, d. 1708. Justice of the King's Bench.

Engraved by W. Sherwin.

Baron TRURO, 1782-1855. Lord Chancellor, (*see page 430*).

Painted by Sir F. Grant. Engraved by G. Zobel.

Sir Thomas TWISDEN, 1602-1683. Justice of the King's Bench.

Engraved by C. Turner.

Sir John VAUGHAN, 1608?-1674. Chief Justice of the Common Pleas.

Engraved by R. White.

Sir Peyton VENTRIS, d. 1691. Justice of the Common Pleas.

Painted by J. Rowley. Engraved by R. White.

John WAINWRIGHT. Baron of the Exchequer in Ireland.

Painted by J. Latham. Engraved by J. Brooks.

Sir Rowland WANDESFORD. Attorney of the Court of Wards and Liveries, 1637.

Painted by Van Dyck. Engraved by J. Watson.

BARON WENSLEYDALE, 1782-1868. Baron of the Exchequer.
Painted by T. Phillips. Engraved by W. Walker.

EDWARD WILLES, d. 1787. Justice of the King's Bench.
Painted by T. Gainsborough. Engraved by J. Heath.

SIR JOHN WILLES, 1685-1761. Chief Justice of the Common Pleas. (see page 45⁸).
Painted by T. Hudson. Engraved by J. Faber.

SIR JOHN EARDLEY-WILMOT, d. 1792. Chief Justice of the Common Pleas.
Painted by Sir J. Reynolds. Engraved by W. Evans.

SIR JOHN WILSON, d. 1792. Justice of the Common Pleas.
Painted by G. Romney. Engraved by J. Murphy.

SIR GEORGE WOOD, 1743-1823. Baron of the Exchequer.
Painted by J. Lonsdale. Engraved by G. Hodgetts.

SIR CHRISTOPHER WRAY, d. 1592. Chief Justice of the King's Bench.
Engraved by S. Harding.

BARON WYNFORD, 1767-1845. Chief Justice of the Common Pleas.
Painted by H. W. Pickersgill. Engraved by W. Say.

CHARLES ABBOT, FIRST BARON COLCHESTER, 1757-1829.
 Speaker of the House of Commons, 1802-1812 (see page 93).
Painted by James Northcote. Engraved by C. Pickart.

Presented, 1883, by Sir Richard Wallace, Bart., K.C.B., M.P.

SIR GEORGE JESSEL, 1824-1883. Master of the Rolls.
Lithograph by Morris & Co.

Presented, November 1897, by Sir Charles Jessel, Bart.

SIR GEORGE DENMAN, P.C., 1819-1896. Judge of the High Court of Judicature.

Presented, July 1898, by Arthur Denman, Esq.

LIST OF PHOTOGRAPHS OF PORTRAITS IN VARIOUS
FOREIGN AND PRIVATE COLLECTIONS.
EXHIBITED ON A REVOLVING SCREEN IN
ROOM XXVIII.

The name of the artist is printed in italics on the left, and the
name of the collection on the same line to the right.

- ADELAIDE, QUEEN CONSORT OF WILLIAM IV., 1792-1849.
Sir M. A. Shee, P.R.A. Royal Collection, Buckingham
Palace.
- MARABELLA STUART, 1576-1615, daughter of Charles Stuart.
Earl of Lenox, younger brother of Lord Darnley; and next
heir to the English throne after James I.
Painted in 1589. Duke of Devonshire, K.G.,
Hardwick Hall.
- ARTHUR, PRINCE OF WALES, 1486-1502, elder son of Henry VII.
Anglo-Flemish School. Royal Collection, Windsor Castle.
- THOMAS CHALONER, 1595-1661, one of the judges at the trial
of Charles I.
Sir A. Van Dyck. Hermitage Gallery, St. Petersburg.
- JOHN CHAMBRE, M.D., 1470-1549. Physician to Henry VII.
and Henry VIII.
Hans Holbein. Imperial Gallery, Vienna.
- CHARLES I., 1600-1649.
(a) *D. Mytens.* Duke of Devonshire, K.G., Chatsworth.
(b) *Sir A. Van Dyck.* Royal Collection, Windsor Castle.
- CHARLES I., WITH M. DE ST. ANTOINE. Equestrian
Portrait.
Sir Anthony Van Dyck. Royal Collection, Windsor Castle.
- CHARLES I. AND JAMES, DUKE OF YORK (afterwards JAMES
II., 1633-1701).
Sir Peter Lely, 1647. Duke of Northumberland, K.G.,
Syon House.
- THE THREE ELDEST CHILDREN OF CHARLES I. (PRINCESS
MARY, PRINCE CHARLES, PRINCE JAMES.)
(a) *Sir A. Van Dyck.* Royal Picture Gallery, Turin
(b) *Sir A. Van Dyck.* Royal Collection, Windsor Castle.
- CHARLES LOUIS, ELECTOR PALATINE, 1617-1680. Nephew
of King Charles I.
Sir Anthony Van Dyck, 1630-1. Imperial Gallery, Vienna.

CHARLOTTE SOPHIA, Queen Consort of George III, 1744-1818.

Painting Sir W. Beechey, R.A. Royal Collection, Buckingham Palace.

OLIVER CROMWELL, 1599-1658. Protector.

Engraving Samuel Cooper. Sidney-Sussex College, Cambridge.

HENRY STUART, LORD DARNLEY, 1545-1567, WITH HIS BROTHER, CHARLES STUART, EARL OF LENOX, 1556?-1576. Lord Darnley was the husband of Mary, Queen of Scots, and the Earl of Lenox the father of Arabella Stuart.

Lucas D'Heere. Royal Collection, Windsor Castle.

JOHN GRAHAM OF CLAVERHOUSE, FIRST VISCOUNT DUNDEE, 1649?-1689. Killed at the battle of Killiecrankie whilst in command of the Scottish supporters of James II.

Painter uncertain. Miss Leslie Melville.

EDWARD VI, 1537-1553.

(a) *Franco-Flemish School.* Royal Collection, Windsor Castle.

(b) *Franco-Flemish School.* Royal Collection, Hampton Court Palace.

(c) *Guillim Stretes?* Lord Aldenham, London.

QUEEN ELIZABETH, 1533-1603.

(a) *Franco-Flemish School,* about 1546. Royal Collection, Windsor Castle.

(b) *Painter unknown.* Earl of Darnley, Cobham Hall.

(c) *M. Gheeraerts?* Duke of Devonshire, Hardwick Hall.

THOMAS, LORD ERSKINE, 1750-1823, Lord Chancellor.

Sir J. Reynolds, P.R.A. Royal Collection, Windsor Castle.

JOHN FISHER, D.D., 1456-1535, Cardinal Bishop of Rochester.

From a drawing by Hans Holbein.

DAVID GARRICK, 1717-1779, Celebrated actor.

(a) As "Kiteley."

Sir J. Reynolds, P.R.A. Royal Collection, Windsor Castle.

(b) With Eva Violette, his wife.

William Hogarth. Royal Collection, Windsor Castle.

GEORGE III., 1738-1820.

Sir W. Beechey, R.A. Royal Collection, Buckingham Palace.

SIR JOHN GODSALVE, d. 1556, Comptroller of the Mint, with his father THOMAS GODSALVE, d. 1542.

Hans Holbein, 1528. Royal Picture Gallery, Dresden.

SIR HENRY GULDEFORD, K.G., 1489-1532. Master of the Horse and Comptroller of the Household to Henry VIII.

Hans Holbein. Royal Collection, Windsor Castle.

GEORGE SAVILE, MARQUESS OF HALIFAX, 1633-1695, Statesman.

Sir P. Lely. Duke of Devonshire, K.G., Hardwick Hall.

HENRY VII., 1457-1509, and HENRY VIII., 1491-1547.

Drawn in 1537 by Hans Holbein. Duke of Devonshire, K.G., Hardwick Hall.

HENRY VIII., 1491-1547.

(a) *Hans Holbein.* Galleria Nazionale, Palazzo Corsini, Rome.

(b) *After Hans Holbein.* Viscount Dillon, Ditchley.

(c) *Hans Holbein.* Earl Spencer, K.G., Althorp Park.

(d) *Franco-Flemish School.* Royal Collection, Windsor Castle.

(e) *French or Flemish School.* Merchant Taylors' Company, London.

HENRIETTA MARIA, QUEEN CONSORT OF CHARLES I., 1609-1669.

Sir Anthony Van Dyck. Royal Collection, Windsor Castle.

WILLIAM HOGARTH, 1697-1764.

Painted by himself. National Gallery.

GEORGE GORDON, SECOND MARQUESS OF HUNTLY. Beheaded, 1649. Royalist.

Sir Anthony Van Dyck. Duke of Buccleuch, K.G., Montagu House, Whitehall.

RICHARD HURD, D.D., 1720-1808, Bishop of Worcester.

T. Gainsborough, R.A. Royal Collection, Windsor Castle.

JAMES III., KING OF SCOTLAND, 1453-1488.

H. Van Der Goes (?), 1480 (?) Holyrood Palace, Edinburgh.

JAMES V., KING OF SCOTLAND, 1512-1542, AND HIS CONSORT

MARIE DE GUISE-LORRAINE, 1515-1560.

Duke of Devonshire, K.G., Hardwick Hall.

JAMES I., 1566-1625.

(a) Praying for Vengeance on the Murderers of His Father, Lord Darnley.

Levinus Vogelarius. Royal Collection, Holyroodhouse, Edinburgh.

(b) *Sir A. Van Dyck.* Royal Collection, Windsor Castle.

JANE SEYMOUR, QUEEN CONSORT OF HENRY VIII., 1509?-1537.

Hans Holbein. Imperial Gallery, Vienna.

INIGO JONES, 1573-1652, Architect.

Sir Anthony Van Dyck. Hermitage Gallery, St. Petersburg.

THOMAS KILLIGREW, 1612-1683, Dramatist.

Sir A. Van Dyck. Duke of Devonshire, K.G., Chatsworth.

MARGARET OF DENMARK, QUEEN CONSORT OF JAMES III.
OF SCOTLAND, 1457 ?-1486.

Hugo Van der Goes (?), 1480 (?). Holyrood Palace, Edinburgh.

QUEEN MARY I., 1516-1558.

(a) *Lucas D'Heere*.

Society of Antiquaries, London.

(b) *Antonio Moro*.

Prado Gallery, Madrid.

MARY, QUEEN OF SCOTS, 1542-1587.

(a) In mourning, as Queen of France.

François Clouet.

Royal Collection, Windsor Castle.

(b) *Flemish School*.

Hermitage Gallery, St. Petersburg.

(c)

Blairs College, Aberdeen.

SIR THOMAS MORE, 1480-1535, Lord Chancellor.

Drawn in 1527 by Hans Holbein. Royal Collection, Windsor Castle.

THOMAS HOWARD, THIRD DUKE OF NORFOLK, K.G., 1473-1554.

Brother-in-law to Henry VII., and uncle to Anne Boleyn and Catherine Howard. Statesman, Lord Admiral, Military Commander, and Earl Marshal.

Hans Holbein.

Royal Collection, Windsor Castle.

MARY SIDNEY, COUNTESS OF PEMBROKE, 1555-1621.

Marc Gheeraedts.

Lord de L'Isle and Dudley, Penshurst.

PHILIP II., KING OF SPAIN, 1527-1598, AND HUSBAND OF
QUEEN MARY I.

Titian.

Prado Gallery, Madrid.

WILLIAM PITT, 1759-1806. Statesman.

Sir T. Lawrence, P.R.A.

Royal Collection, Windsor Castle.

MARY ROBINSON, 1758-1800 ('PERDITA') Actress and
authoress.

Sketch for the Painting in the Wallace Collection.

T. Gainsborough, R.A. Royal Collection, Windsor Castle.

CHARLES WENTWORTH-WATSON, SECOND MARQUESS OF ROCK-
INGHAM, K.G., 1730-1782. Statesman.

Sir J. Reynolds, P.R.A. Royal Collection, Buckingham Palace.

THE ROYAL ACADEMY IN 1772. Foundation Members.

John Zoffany, R.A.

Royal Collection, Windsor Castle.

PRINCE RUPERT, K.G., 1619-1682. Nephew of Charles I. and
Military Commander during the Civil War.

Sir A. Van Dyck, 1630-1.

Imperial Gallery, Vienna.

MARGARET POLE, COUNTESS OF SALISBURY, 1473-1541.

Daughter of George Plantagenet. Duke of Clarence, sister
of Edward, Earl of Warwick, and mother of Cardinal Pole;
beheaded in the Tower.

Painter unknown.

Lord Donington.

- SIR WALTER SCOTT, BART, 1771-1832. Novelist and Poet.
Sir T. Lawrence, P.R.A. Royal Collection, Windsor Castle.
- SARAH SIDDONS, 1755-1831. Actress.
 (a) *Sir Joshua Reynolds, P.R.A.*, 1783. Duke of Westminster,
 Grosvenor House.
 (b) *Thomas Gainsborough, R.A.* National Gallery.
- THOMAS WENTWORTH, EARL OF STRAFFORD, K.G., 1593-1641,
 AND HIS SECRETARY SIR PHILIP MAINWARING, 1589-
 1661.
Sir A. Van Dyck. Earl Fitzwilliam, Wentworth Woodhouse.
- HENRY HOWARD, EARL OF SURREY, K.G., 1517?-1547. Poet
 and Military Commander.
Guillim Stretes? Duke of Norfolk, K.G., Arundel Castle.
- SIR BRIAN TUKE. D. 1545. Secretary to Henry VIII.
Hans Holbein. Royal Picture Gallery, Munich.
- SIR ANTHONY VAN DYCK, 1599-1641.
Painted about 1620 by himself. Imperial Gallery, The Hermi-
 tage, St. Petersburg.
- WILLIAM WARHAM, 1456?-1532, Archbishop of Canterbury.
Hans Holbein. Viscount Dillon, Ditchley.
- GEORGE WASHINGTON, 1732-1799, First President of the
 United States.
Gilbert Stuart, 1796. Museum of Fine Arts, Boston, U.S.A.
- PHILIP, FOURTH BARON WHARTON, 1613-1696. Distinguished
 statesman.
Sir A. Van Dyck. Hermitage Gallery, St. Petersburg.
- WILLIAM II. OF NASSAU, Prince of Orange, 1627-1650.
 Married, May 1641, to Princess Mary eldest daughter of
 Charles I.; and father of King William III.
Sir A. Van Dyck. Hermitage Gallery, St. Petersburg.
- WILLIAM IV., 1765-1837.
Sir M. A. Shee, P.R.A. Royal Collection, Buckingham
 Palace.
- JAMES WOLFE, 1727-1759. Distinguished general.
Joseph Highmore. J. Scobell Armstrong, Esq.

LIST OF PORTRAITS BELONGING TO THE NATIONAL
PORTRAIT GALLERY DEPOSITED ON LOAN
ELSEWHERE.

Reg. No.	Name of Portrait.	Painter's Name.	Where Deposited.	Date of Deposit.
34	Sir Francis Burdett ..	T. Phillips ..	Official Residence of the Chancellor of the Exchequer, 11, Downing Street.	1896
38	Wm. Windham ..	Sir T. Lawrence		
201	Richard Cobden ..	Fagnani ..		
221	Henry Pelham ..	W. Hoare ..		
17	Lord Chancellor West	—	National Gallery of Ireland, Dublin.	1898
339	Edmund Burke ..	Sir J. Reynolds		1884
130	Oliver Goldsmith ..	Sir J. Reynolds		1897
262	Archbishop Plunkett	G. Murphy ..		1897
502	Archbishop Boulter..	F. Bindon ..		1899
682	Review of Troops ..	F. Wheatley ..		1897
561	Alexander Pope ..	J. Richardson	Scottish National Portrait Gallery, Edinburgh.	1900
240	Sir Walter Scott ..	J. G. Gilbert		—
407	Henry, Prince of Wales	P. Van Somer		1901
333	Gen. Sir C. Napier ..	G. Jones..		1904
1064	Sir Charles Lyell ..	G. Richmond		1906
1429	Thomas Campbell ..	John Henning		1907
4	Spencer Perceval ..	G. F. Joseph ..	Foreign Office.	1899
35	Earl of Bath ..	Sir J. Reynolds		—
395	Lord Thurlow ..	R. Evans ..		—
459	Earl Camden ..	After Reynolds		1900
535	Lord Burghley ..	—		—
520	Viscount St. Albans .	P. Van Somer ..	Kensington Palace.	1901
548	James L.	—		1900
91	Matthew Prior ..	J. Richardson ..		—
143	Duke of Marlborough	J. Wyck ..		—
229	Duke of Cumberland	After Sir J. Reynolds.		1899
736	1st Earl Cowper ..	J. Richardson ..		—

LIST OF PORTRAITS ON LOAN—*continued.*

G. O.	Name of Portrait.	Painter's Name.	Where Deposited.	Date of Deposit.
	Queen Anne	P. Angellis	Kensington Palace	1899
	Sir R. Collinson	Stephen Pearce.	Colonial Office.	1899
	Sir E. A. Inglefield			
	Sir H. Kellett ..			
	Capt. Kennedy			
	Sir F. L. McClintock			
	Admiral Osborn			
	Governor Herbert ..	A. W. Devis ..	National Gallery.	1900
	Sir M. I. Brunel ..	S. Drummond, A.R.A.	Guildhall, London	1900
	Thomas Hobbes ..	—		
	Margaret Fry	S. Drummond, A.R.A.		
	S. Richardson	J. Highmore ..		
	Rev. F. D. Maurice ..	J. M. Hayward		
	J. Nollekens, R.A. ..	J. Lonsdale ..		
	Samuel Rogers ..	Sir T. Lawrence		
	William Godwin ..	H. W. Pickers- gill, R.A.		
	J. Flaxman, R.A. ..	Guy Head ..		
	Charles Lamb	Wm. Hazlitt ..	.. .. .	1903
	George Canning ..	After Nollekens	Official Residence of the First Lord of the Treasury, 10, Downing Street.	1903
	Duke of Wellington..	" "		
	William Pitt	" "		
	Henry Fawcett ..	Mary Grant ..	General Post Office	1906
	Sir William Lee ..	After Vander- bank.	Official Residence of the Speaker.	1906
	Sir John Holt	R. Van Bleeck..		
A 1	{ Groups of Moravian } Brothers.	Unknown ..	{ Church Library of the Moravian Church, Fetter Lane, E.C.	{ 1906

SUPPLEMENT.

JOSEPH BONOMI. 1796-1878.

Painted in 1868 by Matilda Sharpe.

Sculptor, draughtsman, and curator of the Soane Museum. Son of Joseph Bonomi, A.R.A. Born at Rome. Became a student of the Royal Academy, and studied sculpture under Nollekens. In 1824 he visited Egypt and remained there eight years, during which he acquired a remarkable skill in hieroglyphic draughtsmanship, which he continued to exercise with great success throughout his life, as illustrator of the principal works on Egyptology published about this time. In 1861 he was appointed Curator of the Soane Museum in Lincoln's Inn Fields, where he resided until his death.

Presented, July 1907, by the artist and her sister, Miss Emily Sharpe. (1477.)

Bust, face three-quarters to the left.

Dimensions.—19½ ins. by 15½ ins.

JOHN HOOKHAM FRERE. 1769-1846.

Drawn by Henry Edridge, A.R.A.

Diplomatist and author. Born in London, eldest son of John Frere of Roydon Hall, Norfolk. Educated at Eton, where he was the friend of George Canning, and edited 'The Microcosm,' and at Caius College, Cambridge, of which he was elected a fellow. Entered the Foreign Office and became M.P. in 1796. In 1797 he took part with Canning and others in the publication of 'The Anti-Jacobin.' In 1809 he was appointed envoy to Lisbon, in 1802 to Madrid, and in 1807 to Berlin. He was re-appointed ambassador at Madrid in 1808, at the time of Napoleon's advance and the retreat of Sir John Moore, for which he was held responsible. Frere succeeded to the family property in 1807 and on retirement from public life devoted himself to literary work, gaining special note as a translator of Aristophanes. He was well-known as a brilliant wit and humourist. Died at Malta, where he was buried.

Purchased, July 1875. (1473.)

Full-length seated figure, face three-quarters to the left.

Dimensions.—15 ins. by 10 $\frac{1}{4}$ ins.

CHARLES GEORGE GORDON, C.B., R.E. 1835-1885.

ANOTHER PORTRAIT.

Painted at Cairo in January 1884 by Leo Diet, being the last portrait taken before his journey to Khartum.

Purchased by the Trustees, July 1907. (1474.)

Bust, face three-quarters to the right.

Dimensions.—20 ins. by 15 ins.

THOMAS OSBORNE, FIRST DUKE OF LEEDS, K.G. 1631-1712.

ANOTHER PORTRAIT.

Painted in 1689, attributed to Sir Godfrey Kneller.

Painted as Marquess of Carmarthen.

Purchased by the Trustees, July 1907. (1472.)

Full-length standing in Garter Robes.

Dimensions.—93 ins. by 57 ins.

JOHN FREDERICK LEWIS, R.A. 1805-1876.

Painted (unfinished) in 1832 by Sir William Boxall, R.A.

Painter. Eldest son of Frederick Christian Lewis, landscape-painter. Born in London, and studied under his father. His first paintings were chiefly studies of animals, and he worked chiefly in water colours. In 1832 he visited Spain and for some time devoted his art to Spanish subjects. In 1839 he started on travels in the East, and commenced a series of drawings of oriental scenes and figures, which have always been greatly admired, and obtained for him an enduring reputation. Lewis was elected President of the Royal Water-colour Society in 1856, A.R.A. in 1858, and R.A. in 1865. Died at Walton-on-Thames and buried at Frimley, Surrey.

Presented, July 1907, in accordance with the instructions of his widow. (1470.)

To the waist in profile to the right.

Dimensions.—18 ins. by 13 $\frac{3}{4}$ ins.

SAMUEL SHARPE. 1799-1881.

Painted in 1868 by his daughter, Matilda Sharpe.

Translator of the Bible and Egyptologist. Born in London, the son of a brewer, and nephew of Samuel Rogers, the poet. Educated at Walthamstow, but at an early age entered his uncle's banking house, of which he became in due course a partner. Sharpe was early interested in Egyptology, and published several works of importance on Egyptian history, inscriptions and hieroglyphics. This led him to a new translation of the Bible, which he commenced in 1840 with a revised edition of the New Testament. A revision of the authorised version of the Old Testament appeared in 1865. These revisions had an important influence on the revised version of the Bible undertaken by the Convocation of Canterbury in 1870. A strong Unitarian, Sharpe was a generous benefactor and supporter of religious inquiry. Died at Highbury.

Presented, July 1907, by the artist and her sister, Miss Emily Sharpe. (1476.)

To the waist, seated, face three-quarters to the right.

Dimensions.— $23\frac{1}{2}$ ins. by $19\frac{1}{4}$ ins.

SYDNEY SMITH. 1771-1845.

Painted by Henry Perronet Briggs, R.A.

Divine, essayist, and humourist. Born at Woodford, Essex, and educated at Winchester and New College, Oxford, where he obtained a fellowship. He was ordained in 1794 and became tutor to Mr. Hicks-Beach, with whom he went to Edinburgh. There he assisted Jeffrey and Brougham in starting the 'Edinburgh Review,' to which he was a contributor for twenty-five years. In 1802 he came to London, where he became noted as a preacher and lecturer, and for his wit and humour, which made him famous. The freedom of his opinions, however, prevented him from obtaining regular preferment, until 1828 when he received a prebend at Bristol. In 1831 he was appointed a Canon-residentiary of St. Paul's Cathedral, in which capacity he became a familiar and welcome figure in London society. Died in London and buried at Kensal Green.

Presented, July 1907, by Henry, 1st Viscount Knutsford, G.C.M.G., a Trustee of the Gallery. (1475.)

Seated figure to below the knees.

Dimensions.— $49\frac{1}{2}$ ins. by $39\frac{1}{2}$ ins.

ARTHUR WELLESLEY, FIRST DUKE OF WELLINGTON, K.G.
1769-1852.

ANOTHER PORTRAIT.

Painted in India by Robert Home.

Deposited on loan, July 1907, by the Trustees and Director of
the National Gallery. (1471.)

Bust, in uniform, face three-quarters to the right.

Dimensions.—29½ ins. by 24½ ins.

NAMES OF ARTISTS.

REPRESENTED BY WORKS IN THE GALLERY.

Abbott, Lemuel Francis ...	<i>Bridport, W. Cowper, Green, Sir W. Herschel, Hood, Lodge, Macartney and Staunton, Nelson, Nollekens, Vancouver.</i>
Abercromby, Julia, Lady...	<i>Queen Victoria.</i>
Acquerone, L.	<i>Nelson.</i>
Adams, G. G.	<i>Prince Albert, Brougham, Clyde, Gough, Hardinge, Havelock, Sir C. Napier, Sir W. Napier, Palmerston Seaton, Sir H. Smith, Sumner.</i>
Aikman, William	<i>Argyll.</i>
Alcock, E. or W.	<i>Dodsley, Shenstone.</i>
Allan, David	<i>Sir W. Hamilton.</i>
Allan, Sir William	<i>Sir W. Scott.</i>
Allen, H.	<i>Irving.</i>
Allston, Washington	<i>Coleridge.</i>
Ambrosio	<i>Marochetti.</i>
Angeli, Heinrich von	<i>Queen Victoria.</i>
Arnault, M.	<i>Tennyson.</i>
Asper, Hans	<i>Vermilius.</i>
Atkinson, James	<i>Atkinson, Lord W. Bentinck, Conolly, Sir W. Cotton, Flaxman, Marquess of Hastings, Macnaghten, Minto, Prof. H. H. Wilson.</i>
Bacon, John	<i>Gray, Wellesley.</i>
Baily, Edward Hodges	<i>Jerrold, Samuel Johnson, Sir T. Lawrence, Lonsdale, Sir Isaac Newton, Whewell.</i>
Bain, W.	<i>Rennie.</i>
Ball, Percival	<i>Amelia Edwards.</i>
Ballantyne, John	<i>Landseer.</i>
Banks, Thomas	<i>Warren Hastings.</i>
Baricolo, F....	<i>B. Franklin.</i>
Barker, C. F.	<i>Sir. W. Lee.</i>
Barlin, F. B.	<i>Hirschel.</i>
Barry, James (or after)	<i>Barry, Burke, Johnson.</i>
Bartolini, Lorenzo... ..	<i>Byron.</i>
Bartolozzi, Francesco	<i>Arne, Cheesman, Gainsborough.</i>
Basire, James	<i>Gray.</i>
Batoni, Pompeo	<i>Countess of Albany, Prince Charles Edward Stuart, Cardinal York.</i>
Bauzil, Juan	<i>Wellington.</i>
Beach, Thomas	<i>Woodfall.</i>

Beale, Mary	<i>Charles II., Cowley, Norfolk, Ray (?), Shadwell, Stillingfleet, Sydenham, Tillotson, Bishop Turner.</i>
Beare, George	<i>Chubb.</i>
Beechey, Sir William	<i>Sir W. Beechey, Bourgeois, Boydell, Duke of Kent, Halford, Osborn, Rose, P. Sandby, T. Sandby, Mrs. Siddons.</i>
Behnes, William	<i>Dr. Arnold, Cruikshank, Lady Morgan, Stowell, Tierney.</i>
Belle, Alexis Simeon	<i>John Law, Prince James Edward Stuart.</i>
Benazech, Charles	<i>Westmacott.</i>
Beresford, E.	<i>Beresford.</i>
Bewick, William	<i>Nasmyth.</i>
Blake, William	<i>Varley.</i>
Boehm, Sir Joseph Edgar	<i>Beaconsfield, Bright, Carlyle, Sir H. Cole, C. R. Darwin, General Gordon, Iddesleigh, Lord Lawrence, Lecky, Leech, Napier, Sir C. T. Newton, Ruskin, 7th Earl of Shaftesbury, Prof. Smith, Spencer, Dean Stanley, Stratford de Redcliffe, Tait, Thackeray, Queen Victoria.</i>
Bogle, W. Lockhart	<i>Beaconsfield.</i>
Bonomi, Joseph	<i>Livingstone.</i>
Bouch	<i>St. Vincent.</i>
Bowles, James	<i>Gomm.</i>
Boxall, Sir William	<i>Copley Fielding, J. F. Lewis.</i>
Bradley, William	<i>Smart.</i>
Brandon, J. J. E.	<i>Nesfield.</i>
Bray, Mrs. Charles	<i>Mary Ann Cross.</i>
Briggs, Henry Perronet	<i>Codrington, Sydney Smith.</i>
Brigstoke, Thomas	<i>Outram.</i>
Brock, Thomas	<i>Faraday.</i>
Brockedon, William	<i>Belzoni.</i>
Broker, Nicholas	<i>Anne of Bohemia, Richard II.</i>
Brompton, Richard	<i>Chatham.</i>
Brooke, W. H.	<i>Robert Owen.</i>
Brown, Mather	<i>Buller, John Howard, Admiral Popham.</i>
Brown, S.	<i>Boulton.</i>
Brownover, T.	<i>Locke.</i>
Buck, Adam	<i>Burdett, H. Hunt, Norie, Porteus.</i>
Burbage, Richard	<i>Shakespeare (attributed to).</i>
Burgess, John Bagnold	<i>Spencer.</i>
Burnard, Nevill Northey	<i>Thackeray.</i>
Busk, E. (after)	<i>Selborne.</i>
Burton, Sir Frederick W.	<i>Mary Ann Cross.</i>
Campbell, Thomas	<i>Lord G. Bentinck, Mrs. Siddons.</i>
Carpenter, Margaret	<i>R. P. Bonington, Fraser Tytler, J. Gibson.</i>
Carpentiers, Adrien	<i>Roubillac.</i>
Carriera, Rosalba	<i>Cardinal York.</i>

Carter, Hugh	<i>Ronalds.</i>
Cary, Francis Stephen	<i>Charles and Mary Lamb.</i>
Cawse, John	<i>Grimaldi.</i>
Chalon, Alfred E.	<i>Blessington, Lytton, Vestris.</i>
Chantrey, Sir Francis	<i>Bird, Sir A. W. Calcott, Canning,</i> <i>Chantrey, Cline, Crabbe, Londonderry,</i> <i>Rennie, Sir W. Scott, Kirke White, B.</i> <i>West, Wyatville.</i>
Chinnery, George	<i>Chinnery.</i>
Clint, George	<i>Munden, Shelley.</i>
Closterman, John	<i>Anne, Marlborough, Purcell.</i>
Clouet, François (Janet)	<i>Mary, Queen of Scots.</i>
Coello, Alonso Sanchez	<i>Philip II.</i>
Collier, Hon. John	<i>W. K. Clifford, C. R. Darwin, Huxley.</i>
Constable, John	<i>Constable.</i>
Cooper, Alexander Davis	<i>Cockburn.</i>
Copley, John Singleton	<i>Heathfield, Mansfield.</i>
Corbould, Walton	<i>Keene.</i>
Corvus, Johannes	<i>R. Fow; Queen Mary I.; Grey, Duke of</i> <i>Suffolk.</i>
Costanzi, Placido	<i>Keith.</i>
Cosway, Richard	<i>R. Cosway.</i>
Couzens	<i>A Beckett.</i>
Cure, Cornelius and William	<i>Mary Queen of Scots.</i>
Curran, Amelia	<i>Shelley.</i>
Dahl, Michael	<i>Addison, Anne, Chandos, Dartmouth,</i> <i>Freind, George I., George II.,</i> <i>Ormonde, Rooke, Shovel.</i>
Dance, George	<i>Abernethy, S. Arnold, Bannister, Sir G.</i> <i>Beaumont, Bligh, Boswell, Burney,</i> <i>Englefield, Hoole, Inchbald, Incedon,</i> <i>Jekyll, Jessop, Londonderry, Dr. Moore,</i> <i>Munden, Mylne, Orford, H. and G.</i> <i>Piozzi, Rennell, Rennie, M. Robinson,</i> <i>S. Rogers, Seward, G. Sharp, Shield,</i> <i>Stevens, Stocell, Young.</i>
Dance, Nathaniel	<i>Earl Camden, Clive, Le Despencer,</i> <i>Murphy, Lord North.</i>
Dandridge, Bartholomew	<i>Frederick, Prince of Wales; Hooke.</i>
Danloux, Henri Pierre	<i>Duncan.</i>
Darvall, Henry	<i>H. C. Robinson.</i>
David, Pierre Jean	<i>Bowring, Mrs. Opie.</i>
Davis, J. Pain	<i>Wellesley.</i>
Davison, Jeremiah	<i>Torrington, Forbes.</i>
Dawe, George	<i>Princess Charlotte, Samuel Parr.</i>
Deane, Emmeline	<i>Cardinal Newman.</i>
De Breda, Charles Frederick	<i>Clarkson, Watt.</i>
De Coning, Daniel	<i>Lord King.</i>
De Critz, John	<i>Elizabeth.</i>
De Lisle, Fortunée	<i>Lardner.</i>
Denning, Stephen Poyntz	<i>Hogg.</i>

J.	<i>Thackeray.</i>
hire, 4th Duke of ...	<i>Wolfe.</i>
e, Lucas	<i>Lady Jane Grey.</i>
son, Lowes	<i>Cobden, Lyell, Tait.</i>
eo	<i>Gordon.</i>
n, Richard	<i>Keate.</i>
Viscount	<i>Wolfe.</i>
t, William	<i>Dobson, Fairfax and wife, Newport and Goring, Pett, Endymion Porter, Quarles, John Thurlow, Sir Henry Vane.</i>
l-Smith, Helen ...	<i>Sir William Grove.</i>
y, Alfred	<i>Wellington.</i>
nan, John	<i>Mulgrave.</i>
out, Marten	<i>Shakespeare.</i>
nond, Samuel	<i>Ellenborough.</i>
r, D.	<i>Grace Darling.</i>
sis, J. S. (after) ...	<i>B. Franklin.</i>
a, d'Albert	<i>Mary Ann Cross.</i>
m, Joseph	<i>Charles Knight, Sir G. Pollock, Thackeray.</i>
William	<i>Sir G. Lowry Cole.</i>
a, Richard	<i>Wilkes.</i>
t, Reginald	<i>Guthrie.</i>
lt, John Giles	<i>Grammont, Gray, Middleton, 4th Earl of Orford.</i>
in, John	<i>Sir Sidney Smith.</i>
Eden Upton	<i>Theodore Hook.</i>
ck, G. (after)	<i>Dryden.</i>
ge, Henry	<i>Anglesey, Auckland, Foley, Frere, Nelson, Park, Southey, Vincent.</i>
at, Justus Van	<i>Algernon Sydney.</i>
William	<i>Etty.</i>
, Richard	<i>George Canning, Sir Thomas Lawrence, H. Martineau, Thomas Taylor.</i>
, William	<i>J. Barry.</i>
ni, Giuseppe	<i>Dalling.</i>
rne, William	<i>Milton.</i>
and, Louis	<i>Thomas Burnet.</i>
s, Benjamin	<i>Court of Chancery.</i>
Robert	<i>Bishop Inglis.</i>
, William	<i>Landor.</i>
an, John	<i>Stothard.</i>
er, Angus	<i>Hemans.</i>
us, Gerlach	<i>Cranmer.</i>
Edward A.	<i>Lover.</i>
John Henry	<i>Faraday, Proctor.</i>
Edward Onslow ...	<i>Husley, Millais, Strathnairn.</i>
liza Florance	<i>W. J. Fox.</i>
is, John	<i>Earl Russell, Wellington.</i>
airn, Alfred Robert	<i>Spencer.</i>
Thomas	<i>Bentham.</i>
, Friedrich Heinrich	<i>Nelson.</i>

Gainsborough, Thomas (or School).	<i>Amherst, 4th Duke of Bedford, Colman, Cornwallis, Gainsborough, Henderson, Kirby, Stringer Lawrence, Lyttelton, Admiral Vernon.</i>
Gainsford, F. G.	<i>Polidori.</i>
Ganganelli	<i>Porson.</i>
Gardiner, William Nelson	<i>Hardwicke.</i>
Gascar, Henry	<i>Catherine of Baganza.</i>
Gauffier, Louis	<i>Lord Holland.</i>
Geldorp, George	<i>Totnes.</i>
Gheeraelts, Marcus	<i>Burghley, Camden, Queen Elizabeth, Exeter, Countess of Pembroke, Conference of 1604.</i>
Gibson, John	<i>Sir C. Eastlake, Mrs. Jameson, Kemble.</i>
Gibson, Thomas	<i>Wake.</i>
Gilbert, Sir John	<i>Aberdeen Cabinet, Eminent Men of Science.</i>
Gilbert, Josiah	<i>Isaac Taylor.</i>
Gill, E. W.	<i>Admiral Sir C. Napier.</i>
Gillies, Margaret	<i>Leigh Hunt.</i>
Gillray, James	<i>Gillray, Pitt.</i>
Gliddon, Anne	<i>Lewes.</i>
Good, Thomas Sword	<i>Bewick.</i>
Goodall, J. Edward	<i>Froude.</i>
Gooderson, T. Youngman	<i>Truro.</i>
Gordon, Sir John Watson, see Watson-Gordon.	
Gower, Lord Ronald Sutherland.	<i>Beaconsfield.</i>
Grant, Sir Francis	<i>Lord Campbell, Clyde, Gough, Sir Hope Grant, Sir Francis Grant, Hardinge, Landseer, Macaulay, Earl Russell, Truro.</i>
Grant, Mary	<i>Sir F. Grant, Parnell, Tennyson.</i>
Green, George Pycroft	<i>Mrs. Green.</i>
Green, James	<i>Sir John Ross, Stothard.</i>
Greenhill, John	<i>Charles II., 1st Earl of Shaftesbury.</i>
Gush, William	<i>Curwen.</i>
Guzzardi, Leonard	<i>Nelson.</i>
Hales, John, see Hayls.	
Halliday	<i>Priestley.</i>
Halls, John James	<i>Denman.</i>
Hamilton	<i>Club of Artists.</i>
Hamilton, Hugh Douglas	<i>Countess Temple.</i>
Hamilton, J. McLure	<i>Tyndall.</i>
Hamilton, William	<i>Wesley.</i>
Hancock, Robert	<i>Coleridge, Lamb, Southey, Wordsworth.</i>
Hardy, Thomas	<i>Horne Tooke.</i>
Harlow, George Henry	<i>Betty, Bishop, Harlow, Northcote, A. M. and J. Porter.</i>
Hart, J.	<i>Southwood Smith.</i>
Harvey, W.	<i>W. Cowper.</i>

Havill, Frederick ...	...	<i>Livingstone.</i>
Haydon, Benjamin Robert		<i>Haydon, Leigh Hunt, Keats, Anti-Slavery Convention.</i>
Hayes, John ...	...	<i>Agnes Strickland.</i>
Hayls, John ...	...	<i>Pepys.</i>
Hayman, Francis ...	...	<i>Hayman and 1st Earl of Orford.</i>
Hayter, Sir George		<i>Lady Ellenborough, Hayter, Lynedoch, Northbrook, Queen Victoria, Waghorn, Interior of House of Lords, 1820, Interior of House of Commons, 1833.</i>
Hayter, John ...	...	<i>Carew.</i>
Hazlitt, John ...	...	<i>Lancaster.</i>
Head, Guy ...	...	<i>Sussex.</i>
Heaphy, Thomas ...	...	<i>Palmerston.</i>
Henning, John ...	...	<i>D. Stewart.</i>
Herkomer, Hubert von		<i>Creighton, Sir G. Grey, Ruskin.</i>
Hickel, Karl Anton		<i>C. J. Fox, Interior of House of Commons, 1793.</i>
Highmore, Joseph ...	...	<i>Richardson, Stebbing.</i>
Hill, Thomas ...	...	<i>Wanley.</i>
Hilliard, Nicholas ...	...	<i>Elizabeth.</i>
Hilton, William ...	...	<i>Clare, Keats.</i>
Hirschmann, Johann Leonhard.		<i>Princess Sophia.</i>
Hoadly, Sarah ...	...	<i>Hoadly, Whiston.</i>
Hoare, William ...	...	<i>Chatham, Chesterfield, Grafton, Newcastle, Pelham, Pope, Temple.</i>
Hogarth, William ...	...	<i>Hoadly, Hogarth, Lovat, Committee of House of Commons.</i>
Holbein, Hans (school of)		<i>Butts; T. Cromwell, Earl of Essex; Catherine Howard, Edward VI., Sir T. More, Sir T. Wyat.</i>
Holl, Francis ...	...	<i>Huddleston.</i>
Hollins, John ...	...	<i>Tenterden.</i>
Home, Robert ...	...	<i>Wellington.</i>
Hone, Nathaniel ...	...	<i>Hone, 4th Earl of Orford, Wesley.</i>
Honthorst, Gerard		<i>1st Duke of Buckingham, Craven, Elizabeth of Bohemia; Elizabeth, Electress Palatine; James Harrington, Ben Jonson, T. Parr (?), Electress Sophia.</i>
Hoppner, John ...	...	<i>Colchester, Gifford, Lord Grenville, Pitt, William Smith.</i>
Hornbolt, Luke ...	...	<i>Henry VIII.</i>
Horsley, John Callcott		<i>I. K. Brunel.</i>
Hoskins, John ...	...	<i>Prince Rupert, Salisbury, Somerset.</i>
Howard, Henry ...	...	<i>Flaxman and wife, Hayley, Mrs. Trimmer, Watt.</i>
Hudson, Thomas ...	...	<i>Bradley, George II., Handel, Hardwicke, Prior, Willes.</i>
Humphry, Ozias ...	...	<i>Goldsmith, Haward, Third Earl Stanhope, Stubbs, Strutt.</i>

Hunn, T.	Lucas.
Hunt, William Henry	W. H. Hunt.
Hunt, W. S.	Charles and Henry Kingsley.
Huysman, Jacob	Catherine of Braganza, Legge, Walton.
Jackson, Gilbert	Bankes.
Jackson, John	Sir John Barrow, Harlow, Hunter, Jackson, Thomas Moore, Soane, Miss Stephens.
Jamesone, George	Drummond.
Janssen (or Jonson) Van- Ceulen, Cornelis.	Coke, Coventry, Portland.
Jansen Van Ceulen, Cornelis the younger.	William III.
Jervas, Charles	Queen Caroline, Duke of Cumberland, Or- rery, Pope, Duchess of Queensberry, Swift.
Johnson (or Jansen), Gerard	Shakespeare.
Jones, George	Barnard, Light, Seaton.
Joseph, George Francis	Perceval, Raffles.
Joy, W. Bruce	Davy.
Kauffmann, Angelica	A. Kauffmann.
Keene, Charles	Millais.
Kellerhoven, Moritz (after)	Rumford.
Kerseboom, Friedrich	R. Boyle.
Ketel, Cornelis	Lincoln.
Kettle, Tilly	Warren Hastings.
King, John	Bowring.
Knapton, George	Leeds
Kneller, Sir Godfrey (or school of).	Addison, 1st Duke of Bedford, Betterton, Duchess of Cleveland, Congreve, Earl Cowper, Craggs, Dorset, Dryden, Garth, Gay, George I., Halifax, James II., Jeffreys, 1st Duke of Leeds, Anthony Leigh, Locke, Macclesfield, Duke and Duchess of Marlborough, Onslow, Oz- ford, Pope, Preston, Hyde Earl of Roch- ester, Duke of Shrewsbury, John Smith, Somers, Somerville, 1st Earl of Stan- hope, Countess of Sunderland, Tarring- ton, Townshend, Wallis, Watts, Wren.
Knight, John Prescott	Sir Chas. Barry.
Laguerre, Louis	Cadogan.
Landseer, Charles	T. Landseer.
Landseer, Sir Edwin	Allen, Sir W. Scott.
Lane, Richard J.	Edward Lane.
Largillière, Nicolas	Prince Charles Edward Stuart, Prince James Edward Stuart, Cardinal York.
Larkin	Lord Herbert of Cherbury.
Laurence, Samuel	Babbage, Bourchier, Mrs. Carlyle, Earl of Derby, Maurice, Pollock, Thackeray, Wheatstone.
Lawranson, Thomas	O'Keefe, Quick.

Lawrence, Sir Thomas ...	<i>Banks, Baring, Bloomfield, Lady Calcott, T. Campbell, George Canning, Caroline Princess of Wales, Elizabeth Carter, Eldon, Fawcett, George IV., Sir W. Grant, Earl Grey, Warren Hastings, Impey, Kemble, Sir Thomas Lawrence, Londonderry, Mackintosh, Melville, Sir G. Moore, Sir J. Moore, Romilly, Mrs. Siddons, Wilberforce.</i>
Leahy, Edward Daniel ..	<i>Mathew.</i>
Leakey, James ...	<i>Cousins.</i>
Lear, Charles H. ...	<i>Brougham, 28 sketches of artists.</i>
Le Boucq, Jacques ...	<i>Queen Elizabeth, Henry VII., Humphrey Duke of Gloucester, James IV., Margaret Tudor, Margaret of York, Bernard Stuart, Warbeck, Wolsey.</i>
Lefebvre, Claude ...	<i>Isaac Barrow.</i>
Lehmann, Rudolph ...	<i>Robert Browning.</i>
Leighton, Charles Blair ...	<i>Hume.</i>
Leighton, Lord ...	<i>Sir R. Burton.</i>
Lely, Sir Peter ...	<i>Albemarle, 2nd Duke of Buckingham, Charles II., Duchess of Cleveland, Clifford, Cowley (?), Mary Davis, Flatman, Grammont, Grimston, Nell Gwynn, Harman, Lely, Mrs. Middleton, Moamouth, Roger North, Nottingham, 1st Duke of Ormonde, Ossory, Rupert, 1st Earl of Sandwich, Countess of Shrewsbury, Southampton, Thomas Stanley, Sir W. Temple, Ussher, Williamson, Wycherley, Duchess of York.</i>
Leslie, Charles Robert ...	<i>Lord Holland.</i>
Lethbridge, Walter Stephens.	<i>Horsley, Wolcot.</i>
Leverotti, Julian ...	<i>Robert Owen.</i>
Le Vieux ...	<i>Capt. Cook.</i>
Lewis, E. Goodwyn ...	<i>Chas. Kean.</i>
Linnell, John ...	<i>S. Austin, Sir R. Peel.</i>
Livesay, Richard ...	<i>Charlemont.</i>
Loggan, David ...	<i>Allestree, 9th Earl of Argyll, Clarendon, 1st Lord Guilford, Lloyd, Mews, Pearson, Sanicroft, Wallis, Ward.</i>
Long, Edwin ...	<i>Iddesleigh.</i>
Lonsdale, James ...	<i>Bolland, Brougham, Queen Caroline, Francis, Heath, Morris, Rees, Sharp, James Smith.</i>
Love, Horace Beevor ...	<i>Cotman.</i>
Lough, John Graham ...	<i>Southey.</i>
Lucas, John ...	<i>D. Lucas, Mitford.</i>
Luochesi, Andrea C. ...	<i>Sir J. Franklin.</i>

Lutterel, Edward ...	...	<i>S. Butler, Godfrey, Morley, Sanicroft.</i>
Macdonald, Laurence ...	...	<i>Stanhope.</i>
Macleay, Kenneth...	...	<i>Beaconsfield.</i>
MacLise, Daniel ...	...	<i>Constable, Dickens.</i>
Macnee, Sir Daniel ...	...	<i>Jerrold, M' Culloch.</i>
Manzini, C. ...	...	<i>Thomas Grenville.</i>
Marochetti, Baron Carlo ...	...	<i>Macaulay, Stephen.</i>
Masquerier, John James ...	...	<i>O'Neil.</i>
Mason, Rev. William ...	...	<i>Gray.</i>
Matthew, Charles ...	...	<i>Joseph Stevenson.</i>
Maubert, James ...	...	<i>Dryden.</i>
Mengs, Anton Rafael ...	...	<i>Prince James Stuart, Hanbury Williams,</i> <i>R. Wilson.</i>
Meyer, Henry ...	...	<i>Lamb.</i>
Meyer, Henry Hoppner ...	...	<i>Gibson, Roberts.</i>
Miereveldt, Michiel Jansz Van.		<i>Carleton, Dorchester, Elizabeth of Bohemia,</i> <i>Elizabeth Princess Palatine, Frederick</i> <i>of Bohemia, Roe, Southampton, Vere,</i> <i>Winwood.</i>
Mignard, Pierre ...	...	<i>Duchess of Orleans, Duchess of Ports-</i> <i>mouth.</i>
Millais, Sir John Everett		<i>Beaconsfield, Carlyle, Wilkie Collins,</i> <i>(or after).</i>
Miller (after) ...	...	<i>Irving, Leech, Sullivan.</i>
Millière, A. ...	...	<i>Baskerville.</i>
Montford, Horace ...	...	<i>Paine.</i>
Moore, Christopher ...	...	<i>Darwin, Milton.</i>
More, Sir Antonio...	...	<i>Thomas Moore.</i>
Morier, David ...	...	<i>Chaloner, Gresham.</i>
Morland, George ...	...	<i>Duke of Cumberland.</i>
Mortimer, John Hamilton		<i>Morland.</i>
Moseley, Henry ...	...	<i>Mortimer.</i>
Müller, Bertha ...	...	<i>Edwardes.</i>
Müller, William James ...	...	<i>Queen Victoria.</i>
Mulrenin, Bernard ...	...	<i>W. J. Müller.</i>
Murray, Thomas ...	...	<i>O'Connell.</i>
Muss, Charles ...	...	<i>Dampier, Pratt.</i>
Mytens, Daniel ...	...	<i>Baring.</i>
Nasmyth, Alexander ...	...	<i>Bramston, Charles I., Bishop King.</i>
Nason, Pieter ...	...	<i>Burns.</i>
Netscher, Constantine or Theodore.		<i>Charles II.</i>
Newton, Ann Mary ...	...	<i>Mary II.</i>
Nini, Jean Baptiste ...	...	<i>Mrs. Newton.</i>
Noble, Matthew ...	...	<i>Benjamin Franklin.</i>
Nollekens, Joseph...	...	<i>Etty, Peel, Scarlett, Sutherland.</i>
Northcote, James ...	...	<i>C. J. Fox, Pitt.</i>
Opie, John ...	...	<i>Sir M. Brunel, Esmouth, Godwin, Jenner,</i> <i>Northcote.</i>
		<i>Bartolozzi, Betty, Bone, E. D. Clarke,</i> <i>Delany, Fuseli, Girtin, Godwin, Mrs.</i> <i>Godwin, Holcroft, Johnson, Macklin,</i> <i>Opie, Mrs. Opie, S. W. Reynolds, Wolcot.</i>

Orley, Bernard van ...	<i>Margaret Tudor.</i>
Orsi, Carlo	<i>Symonds.</i>
Oudry, P.	<i>Mary, Queen of Scots.</i>
Oulless, Walter William ...	<i>Bright, Scharf.</i>
Owen, William	<i>Croker, Curran, Rosslyn, Tenterden.</i>
Park, Patrick	<i>Jeffrey.</i>
Parmentier, James	<i>St. Everemond.</i>
Parris, Edmund Thomas ...	<i>Third Marquess of Lansdowne.</i>
Partridge, John	<i>Aberdeen, Melbourne, Palmerston, Fine Arts Commission.</i>
Passe, Crispin Van de ...	<i>Gunpowder Plot Conspirators.</i>
Patch, Thomas	<i>Roxburgh.</i>
Patoun, John	<i>Thomson.</i>
Patten, George	<i>W. Hone.</i>
Pearce, Stephen	<i>G. P. R James, Arctic Portraits.</i>
Pearson, Mary	<i>Combermere.</i>
Pellegrini, Domenico ...	<i>Huntington.</i>
Philips, Charles	<i>Warburton.</i>
Phillips, Henry Wyndham	<i>Watts.</i>
Phillips, Thomas	<i>Banks, Blake, Buckland, Byron, Chantrey, Dibdin, Faraday, Sir John Franklin, Lyndhurst, Rogers, Sutherland, Thurlow, Tindal.</i>
Phipson	<i>Priestley.</i>
Pickersgill, Henry William	<i>Bentham, Sir J. Herschel, M. G. Lewis, Lytton, Hannah More, Sir R. Owen, Stephenson, Talfourd, Wordsworth.</i>
Pierce, Edward	<i>Cromwell.</i>
Pine, Robert Edge	<i>Garrick.</i>
Pingo, Thomas	<i>Chas. E. Stuart.</i>
Pinker, Henry Richard Hope.	<i>Fawcett.</i>
Pittatore, Michel Angelo...	<i>Bozall.</i>
Pitts, Joseph	<i>Stephenson.</i>
Pond, Arthur	<i>Woffington.</i>
Poutrain, Maximilian ...	<i>Elizabeth.</i>
Powell	<i>Scrope.</i>
Prætorius, C.	<i>Best.</i>
Prest, G.	<i>Anne of Bohemia, Richard II.</i>
Primavera, Jacopo	<i>Mary, Queen of Scots.</i>
Radclyffe, William, Jr. ...	<i>Cor.</i>
Raeburn, Sir Henry	<i>Home, Horner, Mackenzie, Playfair, Sinclair, H. W. Williams.</i>
Ramsay, Allan	<i>Queen Charlotte, Chesterfield, George III., Mansfield, Mead.</i>
Ramsay, James	<i>Bewick.</i>
Reid, Sir George	<i>Smiles.</i>
Reynolds, Sir Joshua (or school).	<i>Anson, Ashburton, Bath, Blackstone, Boscawen, Burke, Chambers, Colman, Duke of Cumberland, Damer, Duchess of Devonshire, Goldsmith, Grandy, Sir</i>

Reynolds, Sir Joshua (or school).	W. Hamilton, Hunter, Johnson, Keppel, Lansdowne, Macpherson, Malone, Reynolds, Rockingham, Rodney, Secker, Whitefoord, Windham.
Rhodes	Smeaton.
Richards, Emma Gaggiotti	Adelaide Procter.
Richardson, Jonathan ...	Godolphin, Oldfield, Jonathan Richardson, Steele, Talbot, Vertue.
Richmond, George ...	Brontë, Canning, Cardwell, Cranbrook, Cranworth, Hatherley, Viscount Hill, Sir R. H. Inglis, Keble, Sir G. C. Lewis, Liddon, Longley, Newman, Pusey, Rogers, Ruskin, Sir G. Scott, Sidmouth, Samuel Wilberforce.
Richmond, William Blake	Stevenson, Hullah.
Rigaud, Hyacinthe ...	Bolingbroke, Tyroconnell.
Rigaud, John Francis ...	Reynolds, Chambers and Wilton (group).
Riley, John... ..	Bishop Burnet, W. Chiffinch, Crewe, James II., Lord Russell, Edmund Waller.
Rivett-Carnac, E. M. B. ...	Fitzgerald.
Robertson, Andrew ...	Hugh Owen.
Romilly, Miss	Lady Franklin.
Romney, George (or after)	W. Cowper, R. Cumberland, Flaxman, Lady Hamilton, Harris, Kenyon, Paine, Paley, Romney, Walker.
Ross, Sir William	Erschine.
Rossetti, Dante Gabriel ...	F. Madox Brown, Christina Rossetti, D. G. Rossetti.
Rossi, John Charles Felix	Wyatt.
Rothwell, Richard... ..	Baile, Beresford, Farren, Huskisson, Mrs. Shelley.
Roubillac, Louis François	Cibber, Handel, Hogarth, Sir Isaac Newton.
Russel, Theodore	Suckling.
Russell, Lady Arthur ...	Sarah Austin.
Russell, John	Dodd, Sir R. Hill, Rev. R. Hill, Sheridan, Wilberforce.
Russell, William	Bayley.
Sadler, Thomas	Bunyan.
Salomon, Adam	Chadwick.
Samuel, Richard	Pollard.
Sanders, J.	Royal Academy.
Sargent, John Singer ...	Patmore.
Saxon, James	Phillips.
Schaak, J. S. C.	Churchill, Wolfe.
Scheffer, Ary	Dickers.
Seeman, Enoch	Queen Caroline.
Severn, Joseph	Keats.
Shackleton, John	George II.
Sharp, William	Southcott.
Sharpe, Matilda	Bonomi, Samuel Sharpe.

Sharples, Mrs.	<i>Priestley, Washington.</i>
Shee, Sir Martin Archer	<i>Burdett, Denman, Follett, Kenyon, Morton. Piton, General Popham, Redesdale, Shee.</i>
Sherwin, John Keyes	<i>Garrick.</i>
Sidley, Samuel	<i>Colenso.</i>
Simon, Thomas	<i>House of Commons.</i>
Simpson, John	<i>Burnet, Holland, Marryat.</i>
Singleton, Henry	<i>Earl Howe.</i>
Skill, John Frederick	<i>Men of Science.</i>
Slater, Joseph	<i>Irving.</i>
Slaughter, Stephen	<i>Sloane.</i>
Smibert, John	<i>Berkeley.</i>
Smith, Captain Hervey (after).	<i>Wolfe.</i>
Smith, Bernhard	<i>Sir J. Richardson, Sir J. C. Ross.</i>
Smith, John Raphael	<i>Anstey, J. R. Smith.</i>
Soest, Gerard	<i>Blood, Cartright, Clarendon, Rainsford.</i>
Spence, Percy F. S.	<i>Stevenson.</i>
Steell, Sir John	<i>De Quincey.</i>
Stevens, John	<i>Sir C. Bell.</i>
Stewardson, Thomas	<i>Grote.</i>
Stewart, Malcolm	<i>Selborne.</i>
Stone, Henry	<i>Charles I., Inigo Jones, Laud, Northum- berland.</i>
Stoop, Dirk	<i>Catherine of Braganza.</i>
Story, Waldo	<i>Harcourt.</i>
Stuart, Gilbert	<i>Barré, Hall, Kemble, Washington, West, Woollett.</i>
Stump, Samuel John	<i>E. Kean.</i>
Sullivan, Luke	<i>Garrick.</i>
Sully, Thomas	<i>Paton.</i>
Swinton, James Rannie	<i>Somerville.</i>
Talfourd, Field	<i>Mrs. Browning, R. Browning.</i>
Tassie, James	<i>A. Smith.</i>
Tatham, Frederick	<i>Eldon.</i>
Taylor, Isaac	<i>A. and J. Taylor.</i>
Taylor, John	<i>Shakespeare (attributed to).</i>
Taylor, W. J.	<i>Duke of Sussex.</i>
Theed, William	<i>Sir H. Holland.</i>
Thomas, Francis I.	<i>A. G. Thomas.</i>
Thomas, Frederick	<i>Earl Stanhope.</i>
Thomas, Margaret	<i>Jefferies.</i>
Thornhill, Sir James	<i>Bentley, Thornhill.</i>
Tilt, F. A.	<i>Erle.</i>
Torel, William	<i>Henry III., Queen Eleanor.</i>
Torregiano, Pietro... ..	<i>Elizabeth of York, Henry VII., Margaret, Countess of Richmond.</i>
Townroe, Reuben	<i>Stevens.</i>
Trevisani, F.	<i>Maria Clementina Sobieska.</i>
Trezzo, Jacopo da	<i>Philip and Mary.</i>
Tuer, Herbert	<i>Jenkins.</i>

Turner, Charles	<i>Prout, Spencer, C. Turner, J. M. W. Turner.</i>
Turner, E. J.	<i>Sir Patrick Grant.</i>
Turner, Joseph Mallord William.	<i>J. M. W. Turner.</i>
Turnerelli, Peter	<i>Grattan.</i>
Van Belecamp, Jan	<i>Henrietta Maria.</i>
Van Bleecck, Richard	<i>MacSwinnny, Petyt.</i>
Van Clef, Joost	<i>Baron Paget.</i>
Van der Bank, John	<i>Samuel Clarke, Sir I. Newton.</i>
Van der Passe, Crispin	<i>Gunpowder Plot Conspirators.</i>
Van der Plaas, Pieter	<i>Milton.</i>
Van Dyck, Sir Anthony	<i>Digby, Van Dyck.</i>
Van Dyck, school of	<i>Burlington, Charles I., Children of Charles I., Earl of Derby, Henrietta Maria, Inigo Jones, Killigrew, Littleton, Northumberland, Prince of Orange, Strafford, Suckling.</i>
Vandyke, Peter	<i>Coleridge, Southey.</i>
Van Loo, Jean Baptiste	<i>Cobham, Hervey, 1st Earl of Orford.</i>
Van Somer, Paul	<i>Anne of Denmark, Henry Prince of Wales, Hobart, James I., St. Albans, Countess of Southampton, Spelman.</i>
Verelst, Willem	<i>Dean.</i>
Vinter, John Alfred	<i>Sir R. Hill.</i>
Walker, Robert	<i>Cromwell, Faithorne, Ireton, Lambert, Owen (?), Walker.</i>
Walker, William	<i>Aberdeen Cabinet, Men of Science.</i>
Wallis, Henry	<i>Peacock.</i>
Walton, Henry	<i>Gibbon, Lansdowne.</i>
Walton, John Whitehead	<i>Hume.</i>
Ward, Edward Matthew	<i>Maclise.</i>
Ward, James	<i>Ward.</i>
Warin, C.	<i>Le Sueur.</i>
Warren, Henry	<i>John Martin.</i>
Watson-Gordon, Sir John	<i>Brewster, Dalhousie, De Quincey, Molesworth, Professor J. Wilson.</i>
Watts, George Frederick ...	<i>8th Duke of Argyll, M. Arnold, Robert Browning, Carlyle, Clark, Dufferin, Gladstone, Sir J. P. Grant, Hallé, Lord Lawrence, Layard, Lecky, Leighton, Lyndhurst, Lyons, Lytton, J. Martineau, Manning, Max Müller, Mill, Milman, W. Morris, Panizzi, Rhodes, D. G. Rossetti, Earl Russell, Marquess of Salisbury, 7th Earl of Shaftesbury, Sherbrooke, Stratford de Redcliffe, Sir H. Taylor, Tennyson, Watts, T. Wright.</i>
Webber, John	<i>Captain Cook.</i>
Weekes, Henry	<i>Buckland.</i>

Weigall (after)	<i>Sussex.</i>
Westall, Richard	<i>Byron.</i>
Wheatley, Francis... ..	<i>Grattan, Phillip, F. Wheatley.</i>
White, George	<i>Watts.</i>
White, Robert	<i>1st Duke of Leeds, Oates, Treby.</i>
Wilkie, Sir David	<i>Raimbach, Queen Victoria, Wilkie.</i>
Williams (after)	<i>Norie.</i>
Williams, Edwin	<i>Sir C. J. Napier.</i>
Williams, John Michael ...	<i>Gibbs.</i>
Williamson, Francis J. ...	<i>Stirling-Maxwell, Tennyson.</i>
Williamson, John	<i>Roscoe.</i>
Wilson, Benjamin	<i>Parsons.</i>
Wilson, Richard	<i>Two Princes and their Tutor, R. Wilson.</i>
Winterhalter, Franz Xaver	<i>Prince Albert.</i>
Wissing, William	<i>Cutts, Prince George of Denmark, Mary of Modena, Mary II., Monmouth, Wilmot Earl of Rochester.</i>
Wonder, Pieter Christoph	<i>Patrons of Art.</i>
Wood, John... ..	<i>Beechey, J. Britton.</i>
Woodman, Richard	<i>Princess Charlotte.</i>
Woolaston, J.	<i>T. Britton.</i>
Woollaston, John	<i>Whitefield.</i>
Woolner, Thomas	<i>Brooke, Carlyle, Cobden, Sir W. T. Hooker, Maurice, Tennyson.</i>
Woolnoth, T. A.	<i>Lord Campbell.</i>
Worlidge, Thomas... ..	<i>George II.</i>
Wright, John Michael ...	<i>Chiffinch, Claypole, Hobbes.</i>
Wright, Joseph	<i>Arkwright, Erasmus Darwin, Joseph Wright.</i>
Wyck, Jan	<i>William III.</i>
Zincke, Christian Frederick	<i>T. Winnington.</i>
Zoffany, John	<i>Cavallo, Impey, Mulgrave, Royal Academy, 4th Earl of Sandwich, Zoffany.</i>
Zornlin, Georgina Margaretta.	<i>Bexley, Haydon.</i>
Zuccaro, Federigo	<i>Elizabeth, James I., Leicester, Raleigh.</i>

SPECIMENS OF HANDWRITING

OF NOTABLE PERSONS, WHOSE PORTRAITS ARE IN THE GALLERY

ABERDEEN, George Hamilton-Gordon, 4th Earl of.

ADDISON, Joseph (*facsimile*).

ALBEMARLE, George Monck, Duke of.

ALBERT, H.R.H., Prince Consort.

AMHERST, Jeffrey, 1st Lord (*signature*).

ANGLESEY, Henry, 1st Marquess of.

ANNE OF DENMARK, Queen (*facsimile*).ANNE, Queen (*signature*).ANNE BOLEYN (*facsimile*).ANSON, George, Lord (*signature*).ARGYLL, 2nd Duke of (*signature*).

ARGYLL, 8th Duke of.

ASHBURTON, Alexander Baring, 1st Lord.

AUCKLAND, William Eden, 1st Lord.

AUSTIN, Sir Horatio T.

AUSTIN, Sarah.

BABAGE, Charles.

BABER, Rev. Henry Hervey.

BACK, Sir George.

BACON, Francis (*facsimile*).

BANNISTER, John.

BARROW, Sir John (*signature*).

BARROW, John.

BARRY, Sir Charles.

BARRY, James, R.A.

BATH, William Pulteney, Earl of

BAXTER, Richard.

BEACONSFIELD, Benjamin Disraeli, Earl of (*facsimile*).BEAUFORT, Sir Francis (*signature*).

BEAUMONT, Sir George Howland.

BEDFORD, John Russell, 4th Duke of.

BEECHEY, Frederick William.

BEECHEY, Sir William, R.A.

BELCHER, Sir Edward.

BENTHAM, Jeremy.

BENTINCK, Lord William Cavendish.

BENTINCK, Lord William George Cavendish.

BERESFORD, William Carr, Viscount.
 BEWICK, Thomas.
 BISHOP, Sir Henry Rowley.
 BIRD, Edward, R.A.
 BOLINGBROKE, Henry, Viscount (*signature*).
 BOSWELL, James (*facsimile*).
 BOURCHIER, Sir Thomas.
 BOXALL, Sir William, R.A.
 BREWSTER, Sir David.
 BRIGHT, John
 BRITTON, John.
 BROUGHAM, Henry, 1st Lord.
 BROWN, Ford Madox.
 BROWNING, Elizabeth Barrett.
 BROWNING, Robert.
 BRUNEL, Isambard Kingdom.
 BRUNEL, Sir Marc Isambard.
 BUCKINGHAM, George Villiers, 1st Duke of (*facsimile*).
 BUCKINGHAM, George Villiers, 2nd Duke of (*facsimile*).
 BUCKLAND, William.
 BURDETT, Sir Francis.
 BURGHLEY, William Cecil, Lord.
 BURKE, Edmund.
 BURNS, Robert (*facsimile*).
 BYRON, George Gordon, 6th Lord.

CÆSAR, Sir Julius.
 CAMDEN, Charles Pratt, Earl.
 CAMPBELL, John, 1st Lord.
 CAMPBELL, Thomas.
 CANNING, Charles, Earl.
 CANNING, George.
 CARLYLE, Thomas.
 CARTER, Elizabeth.
 CATHERINE OF ARRAGON (*facsimile*).
 CHADWICK, Sir Edwin.
 CHANTREY, Sir Francis Leggatt, R.A.
 CHARLEMONT, James Caulfeild, 1st Earl of.
 CHARLES I. (*facsimile*).
 CHARLES II. (*facsimile*).
 CHARLES, Edward Stuart (*facsimile*).
 CHATHAM, William Pitt, 1st Earl of.
 CHESTERFIELD, Philip Dormer Stanhope, 4th Earl of.
 CHINNERY, George.
 CLARENDON, George Villiers, Earl of.
 CLARKSON, Thomas.

CLIFFORD, Thomas, Lord.
 CLINE, Henry.
 CLIVE, Robert, Lord (*facsimile*).
 COBBETT, William.
 COBDEN, Richard.
 COCKBURN, Sir Alexander.
 CODRINGTON, Sir Edward.
 COLERIDGE, Samuel Taylor.
 COLLINSON, Sir Richard.
 COMBERMERE, Stapleton, Viscount.
 CONSTABLE, John, R.A.
 CORNWALLIS, Charles, Marquess.
 COWPER, William, 1st Earl.
 COWPER, William (*facsimile*).
 CRABBE, Rev. George.
 CRANMER, Thomas (*facsimile*).
 CRANWORTH, Robert Monsey Rolfe, Lord.
 CROKER, John Wilson.
 CROMWELL, Oliver (*facsimile*).
 CROSS, Mary Ann (George Eliot).
 CRUIKSHANK, George.
 CUMBERLAND, Richard.
 CUMBERLAND, William Augustus, Duke of (*facsimile*).

DALHOUSIE, James Ramsay, Marquess of.
 DALTON, John.
 DAMER, Anne Seymour.
 DARWIN, Charles Robert.
 DENMAN, Thomas, 1st Lord.
 DERBY, Edward Henry, 15th Earl of.
 DIBDIN, Charles.
 DICKENS, Charles.
 DORSET, Thomas Sackville, 1st Earl of (*signature as Lord Baco-
hurst*).
 DRYDEN, John (*facsimile*).
 DUGDALE, Sir William (*sheet of sketches*).

EASTLAKE, Sir Charles Lock, P.R.A.
 EDWARD IV. (*facsimile*).
 EDWARD VI. (*facsimile*).
 EGREMONT, George, Earl of.
 ELDON, John Scott, 1st Earl of.
 ELIZABETH, Queen (*facsimiles*).
 ELIZABETH OF BOHEMIA (*facsimile*).
 ELIZABETH OF YORK (*facsimile*).
 ENGLEFIELD, Sir Henry.

- ERLE, Sir William (*signature*).
 ESSEX, Robert Devereux, second Earl of (*facsimile*).
 ETTY, William, R.A.
 EVERSLEY, Charles Shaw Lefevre, Viscount.
 FAIRFAX, Thomas, Lord (*facsimile*).
 FARADAY, Michael.
 FLAXMAN, John, R.A.
 FOX, Charles James.
 FRANCIS, Sir Philip.
 FRANKLIN, Benjamin (*facsimile*).
 FRY, Elizabeth.

 GAINSBOROUGH, Thomas (*facsimile*).
 GARRICK, David.
 GEORGE I. (*signature*).
 GEORGE II. (*signature*).
 GEORGE III. (*signature*).
 GEORGE IV. (*signature*).
 GIBSON, John, R.A.
 GIFFORD, William.
 GLADSTONE, William Ewart.
 GODOLPHIN, Francis, 2nd Earl (*signature*).
 GODWIN, William
 GOLDSMITH, Oliver (*facsimile*).
 GORDON, Charles George (*facsimile*).
 GRAHAM, Sir James.
 GRANVILLE, Earl.
 GRATTAN, Henry.
 GRAY, Thomas (*facsimile*).
 GRENVILLE, Thomas.
 GRENVILLE, William Wyndham, Lord.
 GREY, Lady Jane (*facsimile*).
 GREY, Sir George.
 GROTE, George.
 GUILFORD, Frederick North, second Earl of (*signature*).
 GWYNN, Eleanor (*signature*).

 HALIFAX, Charles Montagu, Earl of (*signature*).
 HALIFAX, Viscount.
 HALLÉ, Sir Charles.
 HAMILTON, W. A. Baillie (*signature*).
 HAMILTON, Sir William.
 HAMPDEN, John (*facsimile*).
 HANDEL, George Frederick (*facsimile*).
 HARDWICKE, Philip Yorke, 1st Earl of (*signature*).
 HARRIS, James.

HASTINGS, Francis, first Marquess of.
 HASTINGS, Warren.
 HATHERLEY, William Page Wood, Baron.
 HAWES, Sir Benjamin.
 HAYDON, Benjamin Robert.
 HAYLEY, William.
 HENRY V. (*facsimile*).
 HENRY VII. (*facsimile*).
 HENRY VIII. (*facsimile*).
 HERBERT, Sidney.
 HERVEY, John Baron (*signature*).
 HILL, Sir Rowland.
 HOGARTH, William (*facsimile*).
 HOLCROFT, Thomas.
 HOLLAND, Henry Richard Vassall Fox, third Lord.
 HOLLAND, Sir Henry.
 HOME, Rev. John.
 HOOD, Thomas.
 HOOK, Theodore Edward.
 HORNER, Francis.
 HUME, Sir Abraham.
 HUME, Joseph.
 HUNT, James Henry Leigh.
 HUNTINGTON, William.

IRETON, Henry (*facsimile*).

JACKSON, John, R.A.
 JAMES I. (*facsimile*).
 JAMES II. (*facsimile*).
 JAMES Edward Stuart (*signature*).
 JAMESON, Anna Brownell.
 JEKYLL, Joseph.
 JERROLD, Douglas.
 JOHNSON, Samuel.
 JONSON, Ben (*facsimile*).

KEATS, John.
 KELLETT, Sir Henry (*signature*).
 KEMBLE, John Philip.
 KEN, Thomas (*facsimile*).
 KNIGHT, Charles.
 KNOX, John (*facsimile*).

LAMB, Charles.

- LAMBERT, John.
 LANCASTER, Joseph.
 LANDOR, Walter Savage.
 LANDSEER, Sir Edwin, R.A.
 LANSDOWNE, William Petty, first Marquess of.
 LANSDOWNE, Henry Petty-Fitzmaurice, third Marquess of.
 LARDNER, Dionysius.
 LATIMER, Hugh (*facsimile*).
 LAUD, William (*facsimile*).
 LAWRENCE, Sir Thomas, P.R.A.
 LAYARD, Sir Austen Henry.
 LE DESPENCER, Francis Dashwood, 15th Baron (*signature as F. Dashwood*).
 LEEDS, Thomas Osborne, 1st Duke of.
 LEICESTER, Robert Dudley, Earl of (*signature*).
 LEIGHTON, Frederick, Lord.
 LEWIS, Sir George Cornewall.
 LIVINGSTONE, David.
 LOCKE, John.
 LONGLEY, Charles Thomas.
 LOVAT, Simon Fraser, Lord.
 LYNTHURST, John Singleton Copley, Lord.
 LYTTTELTON, George, first Lord.
 LYTTON, Edward Bulwer, Lord.

 MACAULAY, Thomas Babington, Lord.
 MACCLESFIELD, Thomas Parker, 1st Earl of (*signature*).
 MCCLINTOCK, Sir Francis Leopold.
 MCCULLOCH, John Ramsay.
 MACKINTOSH, Sir James.
 MANSFIELD, WILLIAM MURRAY, 1st Earl of (*signature*).
 MARLBOROUGH, John Churchill, first Duke of.
 MARLBOROUGH, Sarah Jennings, Duchess of.
 MARTIN, John.
 MARTINEAU, Harriet.
 MARY I., Queen (*facsimile*).
 MARY II., Queen (*facsimile*).
 MARY, Queen of Scots (*facsimile*).
 MAURICE, Frederick Denison.
 MELBOURNE, William Lamb, second Viscount.
 MILL, John Stuart.
 MILLAIS, Sir John Everett.
 MILTON, John (*facsimile*).
 MITFORD, Mary Russell.
 MONMOUTH, James, Duke of (*facsimile*).
 MOORE, Thomas.

MORE, Hannah.
 MORE, Sir Thomas (*facsimile*).
 MUNDEN, Joseph Shepherd.
 MURCHISON, Sir Roderick Impey.

NARES, Sir George Strong.
 NELSON, Horatio, Viscount (*facsimile*).
 NEWCASTLE, Henry, Duke of.
 NEWCASTLE, Thomas, Duke of.
 NEWMAN, John Henry.
 NEWTON, Sir Isaac.
 NORTHCOTE, James, R.A.
 NORTHUMBERLAND, Algernon Percy, 10th Earl of (*signature*).
 NOTTINGHAM, Charles Howard, Earl of (*signature*).

OMMANNEY, Sir Erasmus.
 O'NEILL, Eliza (*signature*).
 ONSLOW, Arthur.
 ORFORD, Robert Walpole, 1st Earl of (*signature*).
 ORFORD, Horace Walpole, 4th Earl of.
 OSBORN, Sherard (*signature*).
 OXFORD, Robert Harley, 1st Earl of (*facsimile*).

PALEY, William.
 PALMERSTON, Henry Temple, Viscount.
 PARR, Samuel.
 PEEL, Sir Robert.
 PELHAM, Henry (*signature*).
 PEPYS, Samuel (*signature*).
 PERCEVAL, Spencer.
 PIOZZI, Hester Lynch.
 PITT, William.
 POLIDORI, John William.
 POLLOCK, Sir George.
 POLLOCK, Sir Jonathan Frederick.
 POPE, Alexander (*facsimile*).
 PORTEUS, Beilby.

RAE, John (*signature*).
 RALEIGH, Sir Walter (*facsimile*).
 RENNIE, John.
 REYNOLDS, Sir Joshua, P.R.A. (MS.).
 RICHARDS, Sir George Henry.
 RICHARDSON, Samuel (*facsimile*).
 ROCHESTER, Laurence, Earl of.

ROGERS, Samuel.
 ROSE, George.
 ROSSETTI, Christina Georgina.
 ROSSETTI, Dante Gabriel.
 ROSSLYN, Alexander Wedderburn, 1st Earl of.
 RUPERT, Prince (*facsimile*).
 RUSSELL, John, 1st Earl.

SABINE, Sir Edward
 ST. VINCENT, John Jervis, 1st Earl of.
 SALISBURY, Robert Cecil, 1st Earl of (*signature*).
 SANCROFT, William.
 SANDWICH, John Montagu, 4th Earl of.
 SCOTT, Sir Walter.
 SECKER, Thomas.
 SHAFTESBURY, Anthony Ashley, 1st Earl of.
 SHAKESPEARE, William (*facsimile*).
 SHEE, Sir Martin Archer.
 SHELLEY, Percy Bysshe (*facsimile*).
 SHERBROOKE, Robert Lowe, Viscount.
 SHERIDAN, Richard Brinsley.
 SIDDONS, Sarah.
 SIDMOUTH, Henry Addington, 1st Viscount.
 SOANE, Sir John.
 SOMERVILLE, Mary.
 SOUTHAMPTON, Henry Wriothesley, 3rd Earl of (*facsimile*).
 SOUTHAMPTON, Thomas Wriothesley, 4th Earl of (*signature*).
 SOUTHEY, Robert.
 SPENCER, John Charles, 3rd Earl.
 STANHOPE, James, 1st Earl.
 STANHOPE, Charles, 3rd Earl.
 STANHOPE, Philip Henry, 5th Earl.
 STEELE, Sir Richard (*facsimile*).
 STIRLING, MAXWELL, Sir William.
 STIRLING-MAXWELL, Caroline, Lady.
 STRAFFORD, Thomas, 1st Earl of.
 STRATFORD DE REDCLIFFE, Stratford Canning, Viscount.
 STRICKLAND, Agnes.
 STRUTT, Joseph.
 SUMNER, John Bird.
 SUSSEX, Thomas Radclyffe, 3rd Earl of (*signature*).
 SWIFT, Jonathan (*facsimile*).

TALFOURD, Sir Thomas Noon.
 TENNYSON, Alfred, Lord.
 THACKERAY, William Makepeace.

THURLOW, Edward, 1st Lord.
 TINDAL, Sir Nicolas Conyngham.
 TOOKE, John Horne.
 TOWNSHEND, Charles, 2nd Viscount (*signature*).
 TYTLER, Patrick Fraser.

VANCOUVER, George.
 VANE, Sir Henry (*signature*).
 VERTUE, George.
 VICTORIA, Queen.

WAKE, William, D.D. (*signature*).
 WALTON, Izaak (*facsimile*).
 Warburton, William.
 WARD, James.
 WASHINGTON, George (*facsimile*).
 WELLESLEY, Richard Colley, Marquess of.
 WELLINGTON, Arthur Wellesley, Duke of.
 WESLEY, John (*facsimile*).
 WEST, Benjamin.
 WESTMACOTT, Sir Richard.
 WILBERFORCE, Samuel.
 WILBERFORCE, William.
 WILKES, John.
 WILKIE, Sir David, R.A.
 WILLIAM III. (*facsimile*).
 WILLIAM IV. (*signature*).
 WILLIAMS, Sir Charles Hanbury.
 WINCHESTER, William Paulet, 1st Marquess of (*signatures*).
 WINNINGTON, Thomas (*signature*).
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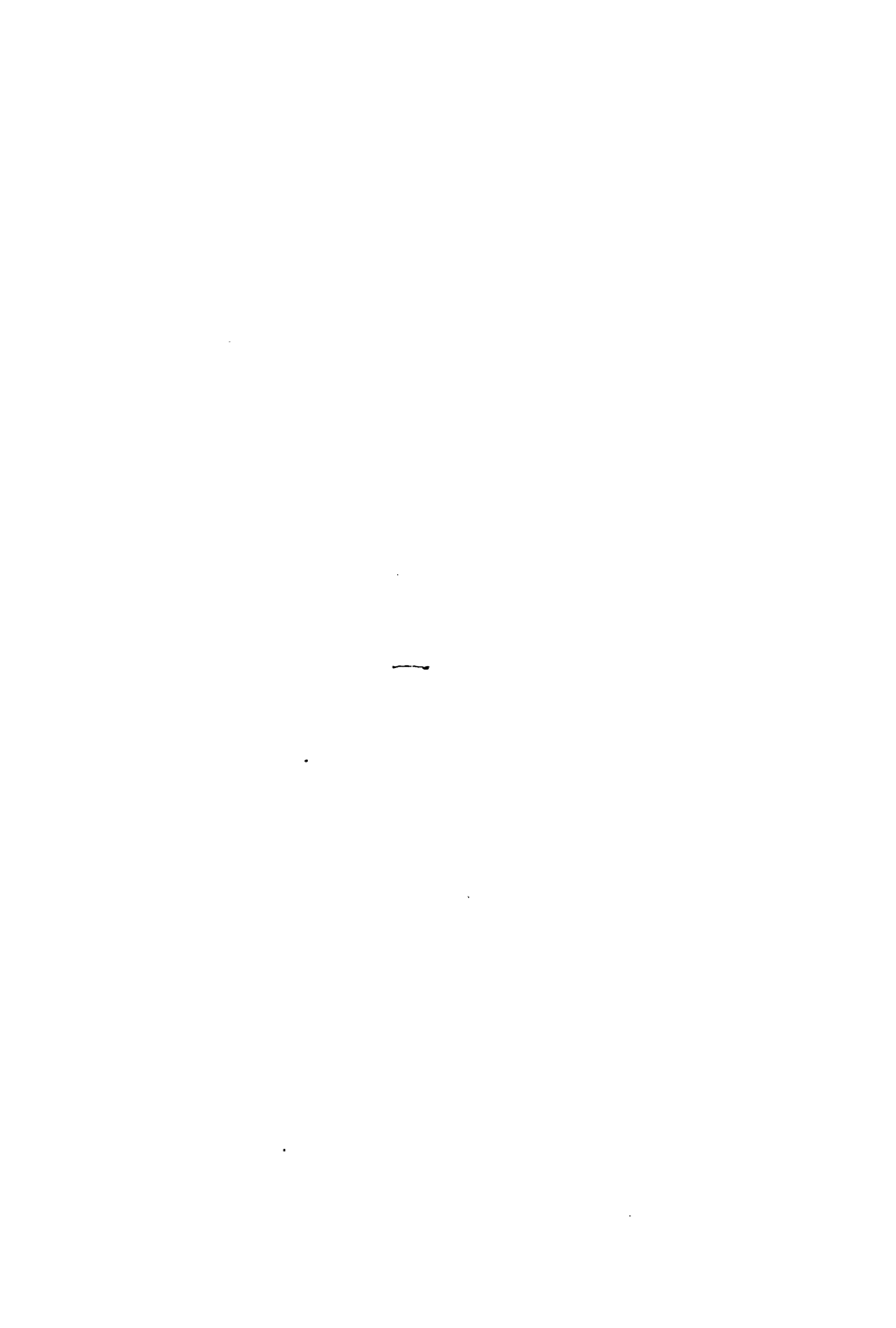
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